

# The Gramophone

Edited by **COMPTON MACKENZIE**

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The Old Blue Boar Talbot &  
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Hungarian Rhapsody (Op. 43) Hauser  
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G. Onslow

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and  
UGO DONARELLI (Tenor-  
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582 { Duet, MADAME BUTTER-  
FLY, Act 1 (Sung in  
Italian) Puccini  
Io Voglio il Piacer, FAUST,  
Act 1 (Sung in Italian)  
Gounod

DAN JONES (Tenor).

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1092 { Thou art risen, my Beloved  
Sweet Evenings come and  
go Coleridge-Taylor  
With Piano Accompaniment

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584 { O Vision Entrancing,  
Esmeralda Goring Thomas  
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de Saba Gounod

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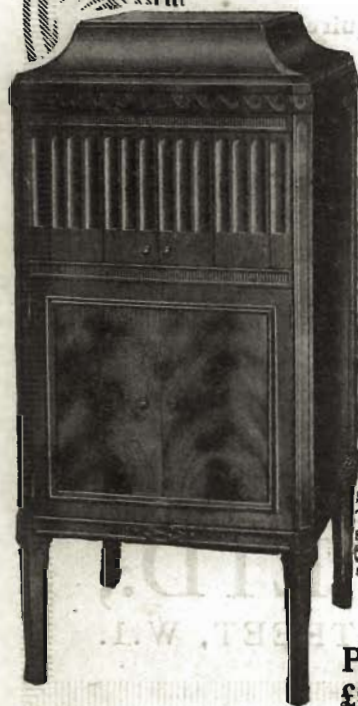
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           {Parisian Pierrot (*Noel Coward*). Fox-trot. }
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           {Savoy Scottish Medley (*Debroy Somers*). One-step } Jeffries and his Rialto Orchestra
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I Love Kids (Joe Hanna). Humorous.  
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- 1295 { Don't Waste your Tears over Me (A. J. Stasny).  
Sung by Robert Kinnear. Piano Accomp.  
Like a Child with a Toy (Earl Duke).  
Sung by Chas. Bonheur, with Orchestral Accomp.
- 1294 { May-Be (Tuck, Snyder and Ahlert). Humorous.  
Sung by Geo. Berry, with Orchestral Accomp.  
Sarah (McHugh, Gilbert, Conley and Macey). Humorous.  
Sung by Arthur Leslie, with Orchestral Accomp.

## Dances

- 1293 { Chili Bom Bom (W. Donaldson). Fox Trot.  
Played by the Majestic Dance Orchestra.  
So this is Venice (Harry Warren). Fox Trot.  
Played by the Hollywood Dance Orchestra.
- 1292 { Dream Daddy (Herscher and Keafer). Fox Trot.  
Played by Roseland Dance Orchestra.  
What'll I do (Irving Berlin). Fox Trot.  
Played by Sam Lanin's Orchestra.

- 1291 { Monavanna (Fred Fisher). Fox Trot.  
Played by Roy Collins' Orchestra.  
Mr. Radio Man (Schuster, White and Friend). Fox Trot.  
Played by the Lucky Strike Dance Orchestra.
- 1290 { Why Did I kiss that Girl (King and Henderson). Fox Trot.  
Played by the Six Black Diamonds.  
Hula Lou (W. King). Fox Trot.  
Played by Roseland Dance Orchestra

## Bands

- 1289 { Slavonic Rhapsody, Part I (Friedemann). Rhapsody.  
Played by Anderson's Military Band (Conductor, Mr. P.  
Anderson, late Bandmaster, King Edward's Horse).  
Slavonic Rhapsody, Part II (Friedemann). Rhapsody.  
Played by Anderson's Military Band (Conductor, Mr. P.  
Anderson, late Bandmaster, King Edward's Horse).
- 1288 { Czardas—from the Opera The Ghost of the Mayor (Louis Grossman)  
Band. Played by Anderson's Military Band (Conductor, Mr. P.  
Anderson, late Bandmaster, King Edward's Horse).  
Three Blind Mice (Lotter). Band.  
Played by Anderson's Military Band (Conductor, Mr. P.  
Anderson, late Bandmaster, King Edward's Horse).

## Violin

- 1287 { Traumerei (Schumann). Violin Solo.  
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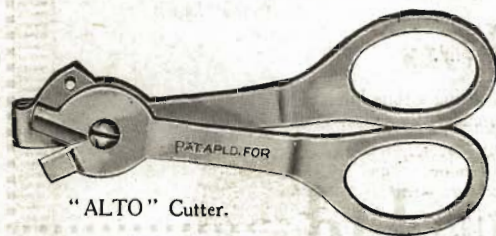
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| <p>No.<br/>528. Rhyvelgyrch Cadpen Morgan (March of the Men of Glamorgan).<br/>Erddigan Hun Gwenllian (Gwenllian's Repose) (Traditional).<br/>Sung by David Brazell, Baritone, with Pianoforte Accompaniment.</p> <p>529. Scarf Dance. (Chaminade, arr. Sear.)<br/>Mock Morris Dance.<br/>Played by The Sutherland Salon Orch.</p> <p>530. Londonderry Air.<br/>Sweet and Low.<br/>Played by The Sutherland Salon Orch.</p> <p>531. (a) Old Black Joe. (b) Old Folks at Home.<br/>Spring Song. (Mendelssohn.)<br/>Pianoforte Solos, played by Hugh Lane (chime effects).</p> <p>532. Amoureuse Waltz.<br/>Choristers Waltz.<br/>Played by The Boulevard Orchestra.</p> <p>533. May-be (Fox-trot).<br/>Do shrimps make good mothers? (Fox-trot).<br/>Played by The Avenue Dance Orchestra.</p> <p>534. Pasadena (Fox-trot).<br/>Savoy Scottish Medley (One-step).<br/>Played by The Avenue Dance Orchestra.</p> <p>535. Cara (Five-step).<br/>Parisien Pierrot (Fox-trot).<br/>Played by The Avenue Dance Orchestra.</p> <p>536. Until To-morrow (Fox-trot).<br/>Counting the Days (Fox-trot).<br/>Played by The Palm Beach Players.</p> | <p>No.<br/>537. Nobody's Sweetheart (Fox-trot).<br/>Lazy (Fox-trot).<br/>Played by The Palm Beach Players.</p> <p>538. I'll tell the world you love me.<br/>Mammy's little sunny honey boy.<br/>Sung by Violet Davidson (Soprano).<br/>Pianoforte Accompaniment with Violin Obbligato.</p> <p>539. Horsey! keep your tail up.<br/>Sung by Johnny Coleman, Baritone, with Orchestral Accompaniment.<br/>Pasadena.<br/>Sung by John Roberts, Baritone, with Orchestral Accompaniment.</p> <p>540. Take a step (from "Toni").<br/>Sung by John Roberts, Baritone, with Orchestral Accompaniment.</p> <p>May-be.<br/>Sung by Johnny Coleman, Baritone, with Orchestral Accompaniment.</p> <p>541. Old Black Joe.<br/>My Old Kentucky Home.<br/>Sung by The Beltone Vocal Quartette.</p> <p>542. From the land of the Sky-Blue water.<br/>By the waters of Minnetonka.<br/>Played by The Sutherland Trio.<br/>(Violin-Flute-Harp).</p> <p>543. Waikiki is calling me.<br/>Sing me a song of Hawaii.<br/>Played by The Coral Players<br/>(Hawaiian Instrumental Quartette).</p> |
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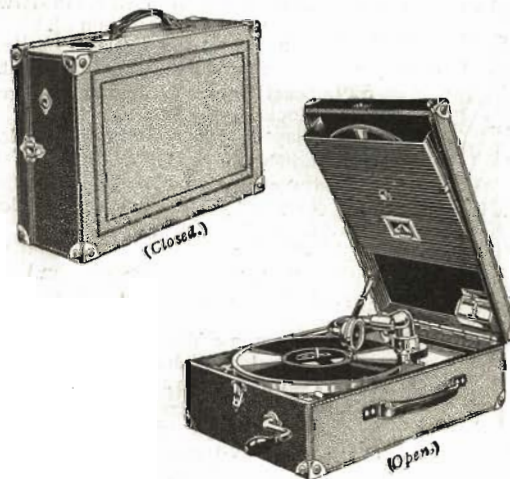


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Edited by  
COMPTON MACKENZIE

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Vol. II.

JULY, 1924

No. 2

## The Gramophone Tests at the Steinway Hall

THE informal orgy at the Steinway Hall on Saturday evening, June 14th, was even as an entertainment a very great success, and in its implications a most astonishing proof of the vitality of the gramophone movement. Every seat was bespoken many days before, and when the audience assembled at 7.15 p.m. on a fine summer evening a glance was enough to assure the onlooker that they did not comprise the Four Hundred élite of the gramophone world, but represented a huge public which was prevented by circumstances from taking part in what threatened to be a very tedious and strenuous ordeal. The threat soon passed indeed; the general informality and good sense of the proceedings removed it quickly, and the tests proved to be more interesting than anyone could well have expected. It is noticeable that though only four hundred voting cards were printed, two hundred and fifteen people (not counting the judges, demonstrators, and staff) handed them back completed at the end of the evening. This may not seem noticeable at first thought; but consider the nature of the tests!

The stage was hidden by a long line of screens. In the centre was a square gauze-covered aperture, through which the machines played in turn. In Class I., for gramophones under £25 retail, there were seven entries. After the three test records had been played on Mr. Balmain's gramophone (which he has made for the Editor, and which, later in the evening, he explained to the company—see our December number, Vol. I., p. 131), in order to establish a standard for marking, the first record, the *Adagio* from the *Spring Sonata in F major* (Beethoven) (Col. L.1231), was played by each machine, the order being arranged by lot; then the second record, the second part of the Aeolian Symphony Orchestra version of *L'après-midi d'un faune* (Debussy) (Voc. J.04030), which one humorist called *L'après-midi d'un gramofaune*, was played by them all in a different order; then the third, the *Quintet* from *The Mastersingers* (H.M.V. D.756). This was a test of the audience as well as of the gramophones—a test of concentration and discrimination which can hardly be exaggerated; and when it was over, the evening's work was only half done.

In the interval Mr. Simms gave a demonstration of the Welte-Mignon Player-Piano on a most beautiful Steinway Grand, electrically driven; and the relief of listening to really great music on so perfect an instrument was indescribable, the performances of Paderewski, Grieg, and others being applauded with genuine warmth.

But we had to turn back to sterner delights when the judges trooped back to their seats in the middle of the hall. There were eight entries for Class II., the open class, and wisely only two records were attempted, the first movement of the Mendelssohn *Trio* (Voc. D.02044) played by Sammons, Warwick-Evans, and Mrs. Hobday, and the mighty duet, *Brunnhilde yields to Siegfried*, of Austral and Tudor Davies (H.M.V. D.702). If there had been time, Stralio's exacting record of *Ocean, thou mighty monster* (Col. 7259) would have been added. But there was not time; a good many of us had trains to catch, and the Mendelssohn and Wagner records were ample for judging purposes.

When that was finished, the screens were removed, the judges retired, and the audience settled down to enjoy a special demonstration of the Edison machine, which made a great impression, especially with the singing of Claudia Muzio. This was followed by a demonstration of a pair of Audiophones which Messrs. Keith Prowse had sent. Any number of these loud speakers can be attached to one gramophone, and the sound of a record can be transmitted all over a concert or dancing hall of almost any size. Both these demonstrations were very interesting, especially as the hush-hush atmosphere of the tests had been removed; and Mr. Balmain's rather uncouth gramophone was examined eagerly by the experts while he explained the principles on which he had built it.

With the return of the judges and the announcement of their findings by Mr. Kalisch, the proceedings came to an end, and it only remained for the Editor to thank everybody, judges, competitors, and audience (and Messrs. Steinway) for their various contributions to the success of the evening. It was very nearly Sunday morning.

## COMPETITORS.

Class I. (in order of performance of the first record) :—

- A. THREE MUSES. Price £21.
- B. ORCHORSOL (Model C.8). Price £19 10s.
- C. ALGRETTE (Model A.204). Price £17 17s.
- D. SONORA, MELODIE. Price £19 10s.
- E. CLIFTOPHONE, table model. Price £18 18s.
- F. MAGNAPHONE. Price £25.
- G. DECCA, portable, Style 2. Price £5 17s. 6d.

[NOTE.—The above prices are net retail, and each competitor signed a certificate that his machine was the standard model, without any alteration of any kind. The Magnaphone was the only one which is not sold wholesale, a point which should be considered in studying the results.]

Class II. (in order of performance of the first record) :—

- H. VOCAROLA. Price 63 guineas.
- J. SONORA, BABY GRAND. Price £63.
- K. ORCHORSOL, Model E.10. Price £52 10s.
- L. MELOGRAM, Model 6. Price £15 15s.
- M. THREE MUSES. Price 22 guineas.
- N. MAGNAPHONE. Price £30.
- O. ALGRAPHONE, Model 054. Price 53 guineas.
- P. CLIFTOPHONE. Price 18 guineas.

In both classes competitors were at liberty to use either H.M.V. loud or else Trumpeter needles.

## THE JUDGES.

The gratitude of all must be expressed to the judges who gave us the benefit of their musical experience. It was unfortunate that Mr. Ernest Newman and Mr. Harvey Grace were prevented from coming, and that Sir Hugh Allen's other activities only permitted him to pay us a flying, and cheering, visit for an hour in the middle of the evening. But those who stayed the whole course and finished smiling did noble work, and their names are sufficient indication of the importance of their verdicts. Miss Marie Novello, Mr. Alfred Kalisch, Mr. Percy Scholes, Mr. Peter Latham, Mr. Alec Robertson, and Mr. Francis Brett Young (the novelist, and contributor to our third number) made a strong combination; and though they insisted on marking the competitors by different methods (to the confusion of this miserable helot, who had to reduce their chaotic cards to order) they contrived to arrive at a verdict which satisfied them all.

Whether it will coincide with the verdict of the audience is another matter, which remains to be seen when the voting cards are analysed in the

August number by the Editor. The task of sorting the results and adding up figures has been strenuous, but it has brought to light the amazing variety of impressions that the same thing can produce on different people. At first one is inclined to think that the voting is a complete farce, but an examination of the figures when they are all set down in tabular form shows that on the whole a definite result emerges from the mist of discrepancies. The following notes on the judges' cards may be of interest, though it cannot be too strongly insisted that, as one of them said, Saturday evening came at the end of a long week of opera and concerts, and the musical judgment was consequently perhaps not at its sharpest.

The Three Muses, which played the *Spring Sonata* first, was voted the best unanimously—the only instance in which a unanimous vote was recorded by the judges. The Orchorsol was second, the Sonora third, beating the Algrette by a short neck. In the *L'après-midi d'un faune* the Three Muses was handsomely beaten by the Orchorsol, Sonora, Cliftophone, and Magnaphone, in this order. In *The Mastersingers Quintet*, however, it was only beaten by the Orchorsol, but was closely followed by the Sonora. The Algrette was fourth, and the Magnaphone fifth. When the nature of each record is remembered, these varying orders are significant. The total figures show the Orchorsol at the head with a considerable lead. The Three Muses and the Sonora tied for second place, with Magnaphone fourth, Algrette fifth, Cliftophone sixth, and the gallant Decca seventh. Gallantry may fitly be attributed to the last—as in our tests last summer—because it was the only portable entered and because the records used for the tests were obviously of a calibre that would strain its capabilities almost beyond endurance. In *The Mastersingers Quintet* it nearly broke down and wept!

It should be added that the above figures exclude the verdict of one of the judges who had marked in a method which could not be reduced to a common multiple with the others. In his final order he gave the palm to the Magnaphone, followed by Orchorsol, then Three Muses and Sonora bracketed, then Cliftophone, Algrette, and Decca.

In Class II. the Cliftophone, which had done badly except in the *L'après-midi* of Class I., got back some of its own, being placed first by two of the judges in the Mendelssohn *Trio*; and similarly the Algraphone got three firsts and a second in the *Siegfried* duet. But in both cases these machines were unable to maintain their level in the other of the two records—again a significant fact. The Three Muses also got two firsts in the Mendelssohn, the Sonora did best in the vocal record, and the Orchorsol with a first and a second in the Mendelssohn and two firsts and a second in

the *Siegfried* had some set-backs which made it a winner by a smaller margin than in Class I. The Magnaphone came up to the second place by a very even performance which included four seconds, but no firsts.

The order in the Mendelssohn was Magnaphone, Three Muses, Cliftohone, with Orchorsol as a close fourth; in the *Siegfried* the Algraphone and Orchorsol tied for first place, then after an interval Sonora, Three Muses, and Magnaphone in a bunch. The order after combining the figures is Orchorsol, Magnaphone, Three Muses, Algraphone, Cliftohone, Sonora, Melogram, and Vocarola.

[EDITOR'S NOTE.—Although I was not a judge and did not mark my card beyond the performance which pleased me most in each record, I marked the Orchorsol as best in the *Adagio*, Orchorsol best in *L'après-midi*, and Sonora in the *Quintet*; the Magnaphone pronouncedly the best in the Mendelssohn *Trio*, and Algraphone best in the *Siegfried*, with Sonora, Three Muses, and Orchorsol close behind. Also I may note that I found the tone of the Decca in *L'après-midi* rather a relief, and am almost inclined to say that it gave the

second best performance. I think that the Cliftohone and the Vocarola were both handicapped by the choice of records, none of which brought out the qualities by which they are distinguished. In fact, the records were chosen deliberately for their difficulties. We are hoping to arrange another test early next winter when each machine will be invited to play three records of its own choice, and the voting will be on the group. Meanwhile I hope that no one will harbour a thought of discredit with reference to any machine in these tests. The differences were fractional, the verdicts may be reversed when we sort out the voting cards of the audience—we are dealing, remember, with over 7,000 groups of figures—and in any case it is better to have played and lost than never to have played at all; and *all* our advertisers were invited to compete.—C. M.

*Later.*—As I expected, the votes of the audience altered the judges' verdicts. This is the order of Class I.: Sonora, Orchorsol, Three Muses, Magnaphone, Cliftohone, Algrette, Decca; and of Class II.: Algraphone, Magnaphone, Orchorsol, Melogram (only beaten by a very short neck), Cliftohone, Three Muses, Sonora, and Vocarola.]



## LIST OF SELECTED RECORDS—VI.

### ORCHESTRAL.

**COLUMBIA.**—L.1478.—The New Queen's Hall Orchestra, conducted by Sir Henry Wood: *Overture—Fingal's Cave from The Hebrides* (Mendelssohn), 12in., d.s., 7s. 6d.

An excellent record of one of Mendelssohn's most inspired orchestral pieces.

### INSTRUMENTAL.

**COLUMBIA.**—L.1465.—Lener String Quartet: *Andante Cantabile* from the *Quartet in F major* (Haydn, Op. 3, No. 5); *Lento* from the *Quartet in F major* (*Nigger Quartet*) (Dvorák, Op. 96).

The Columbia Company's records of the Lener Quartet are, all things considered, the finest records of chamber music in existence. These two pieces by Haydn and Dvorák are particularly charming.

**VOCALION.**—D.02107.—Jelly d'Aranyi and Adela Fachiri (two violins) with Ethel Hobday (piano): *Concerto in D minor for two violins—Slow Movement* (Bach), 12in., d.s., 7s. 6d.

This movement from the Bach concerto had already been recorded by Kreisler and Zimbalist, together with two other movements, on three of the old H.M.V. single-sided celebrity records. I recommended it in the first of my lists of selected records. The present record is both fuller and technically superior to the other and should be regarded as superseding it.

**COLUMBIA.**—L.1494, L.1495, L.1496.—Catterall and Harty: *Sonata in A* (for violin and piano) (Mozart, Op. 8, No. 1), 12in., d.s., 7s. 6d. each.

To a lover of Mozart these records will possibly give more pleasure than any that have been made. The music, the playing, the recording, and the surface are all admirable.

**VOCALION.**—D.02019.—Sammons and Tertis (violin and viola): *Passacaglia* (Handel—Halvorsen); *Duet for Violin and Viola* (Robert Fuchs), 12 in., d.s., 7s. 6d.

This is perhaps the finest of all the records made by Sammons. The quality of tone of the two instruments is wonderfully brought out.

**COLUMBIA.**—L.1498.—Murdoch (piano): *Nocturne in F sharp*; *Nocturne in E flat* (Chopin), 12in., d.s., 7s. 6d.

Mr. Murdoch's touch reproduces exceptionally well. It is useful to have two of Chopin's most popular nocturnes on one disc.

### VOCAL.

**BRUNSWICK.**—25016.—Virginia Rea (soprano): *Una voce poco fa* from *Il Barbiere di Siviglia* (Rossini); *Ombra Leggera* from *Dinorah* (Meyerbeer), 12in., d.s., 6s. 6d.

Miss Rea is a coloratura singer of very high quality, the recording of these two famous arias is excellent.

**BRUNSWICK.**—15047.—Lauri Volpi (tenor): *La Donna è Mobile*; *Questa o quella* from *Rigoletto* (Verdi), 10in., 5s. 6d.

These two famous arias beautifully sung and recorded make the record a very desirable one.

**SCALA.**—4008.—Culp (contralto): *On Wings of Song* (Mendelssohn); *Ave Maria* (Schubert), 12in., d.s., 6s. 6d.

First-rate contralto records are rare. This one is excellent. Mme. Culp has been able to avoid the usual failing of contraltos—their tendency to hoot.

JAMES CASKETT.

# MY MUSICAL AUTOBIOGRAPHY

(Continued)

By THE EDITOR

I SHOULD like to be able at this stage of my musical autobiography to confess proudly that my enjoyment of the *C minor* was the prelude to a systematic and passionate exploration of the whole of Beethoven's work. Alas, it was no such thing, and I must regard my enjoyment—I scarcely dare call it appreciation—of that mighty symphony as a happy accident; just as I have often come across people with a detestable taste in literature who have nevertheless managed to enjoy quite inexplicably, but quite sincerely, some acknowledged masterpiece of poetry. It is difficult for me now when twenty years have gone past not to attribute some of my present musical feelings to that younger date; yet I think I should be wrong if I were to refuse to credit my younger self with no more than a rhythm, a tune if you will, that took its fancy. That younger self was certainly deeply impressed by the scherzo in which the double-basses play the melody. Even as I write these words I have in my mind's eye the vision of those grave and elderly players plunged into the goblin round, and I can see a kind of supercilious disapproval in the countenances and attitudes of the violoncellists waiting to join in the dance and rescue it from the eccentricities of such pantaloons. If somebody had told me that what I was enjoying in that scherzo was an example of what this devitalised present generation calls Beethoven's coarse humour, I should have supposed him to be pulling my leg. The idea that music was capable of expressing humour would have struck me as absurd. To be sure, I had observed musical people chuckling at concerts, but I had always supposed this to be an affectation of superior enjoyment designed to attract public attention to their own superiority. I had recently attended, with a friend, the performance of a French comedy during which we had deliberately laughed at lines that were not meant to be funny, in order to expose the fraudulent appreciation of an audience who had fixed on us as their pilots and thus laughed themselves into intellectual shipwreck. I was in those days completely cynical of all exhibitions of public taste; and I fear that two decades have done little to give me back my illusions.

I must divagate for a moment and explain what I mean by a sense of humour. Most of my readers will be familiar with that brooding depression of spirit that so often creeps over them while they turn the pages of *Punch*, and most of them will have experienced that wonderful elation when occasionally

they come upon something that is really humorous. I wonder how many of them have analysed or tried to analyse the cause of the dreariness of most of the *Punch* humour. My own idea is that the stupid "jokes" are those without life. They may be ingenious, but they are not real; they are invented, but they are not *ben trovato*. I am not suggesting that every "joke" should be what is called a true story, but I do suggest that every "joke" could be a true story, and I do not hesitate to deny a sense of humour to anybody who can laugh, except in contemptuous pity, at a humour devoid of life. I am not impugning the right of the comic artist to exaggerate and to caricature; but exaggeration and caricature depend for their effect on heightening and intensifying reality. The most fantastic creations of Dickens are always built up on a recognisable human tendency. Those maidservants and parvenus in *Punch* never existed except in the snobbish arcana of the draughtsman's brain. They reflect not the life of our time, but the state of mind of the *Punch* staff, which posterity will find less valuable. The almost complete absence of humour from the pages of *Punch* over eighty years and simultaneously the almost complete absence of life is suspicious. Is a sense of humour nothing more, after all, than a sense of life, the ability to imagine all humanity, and not merely all humanity, but all birds and animals, and even plants? And, when one has imagined them, to imagine oneself in relation to them without either a disproportionate egocentricity or an exaggerated altruism? The admirable Mr. A. B. Walkley recently announced in *The Times* that he had come to the conclusion that the only dichotomy of human beings was into those who had a sense of humour and those who had not. I could have wished that he had set down in print what precisely he understood by a sense of humour. I suspect, inasmuch as my tastes in literature happily coincide with his, that he means what I mean by a sense of humour; but since he would have defined it with much more grace and point than I can, I am sorry that he did not oblige us. I have often heard people propose the following story as a test for sense of humour: A lady found herself sitting next to a gentleman at dinner, who when the salad was offered him seized a handful from the dish and put it on his head. The lady alarmed at his behaviour asked him why he put the salad on his head. "Oh, it's salad, is it?" he replied, "I thought it was

spinach." Now personally I find this story quite funny, not however, because I have a sense of humour, but because I have a sense of the ridiculous, which is an entirely different thing. I should be inclined to say that any person who based his claim to a sense of humour on his appreciation of such a story would find himself more at home in a lunatic asylum, where precisely that kind of absurd behaviour and absurd remark is of hourly occurrence. It has the same kind of ludicrous appeal as the ludicrous situations and remarks in one's own dreams, but I think everybody will agree how hard it is to convey the whimsicality of such experiences to anybody else. A drunken man is often extremely comic to the onlookers, but he is seldom as comic as when to himself he seems most comic. As a test of the most exquisite sense of humour I should choose the novels of Jane Austen; and whatever affection I might feel for, whatever reverence I might accord to a man or woman who could not read Jane Austen, between us two would lie an impassable barrier for ever. And what is Jane Austen's sense of humour but an exquisitely fine sense of life? It is, however, essentially a feminine humour, static, self-contained, unadventurous if you like, a sense of humour strictly confined to life expressed within certain well defined boundaries. It betrays no sense of superfluous life; if has, if I may so express myself, a strict practicality comparable to the way in which a woman produces a baby. Masculine humour as one might expect is rarely content to impose itself upon such limitations. Aristophanes, Lucian, Petronius, Rabelais, Shakespeare, Cervantes, Voltaire, and Dickens were all in very different ways filled with a super-abundant sense of life, and all in very different ways took the figures of ordinary life and blew them out to the shapes of giant grotesques, getting the breath to fill those huge forms from the overflow of their own vitality. It is among these that we must search for the peers of Beethoven. This is not the place to discuss why our contemporary youth is devitalised and mentally underfed; but such is the sad fact, and if I were asked to produce an instance of this lack of vitality I should find one in the tendency of modern young men to decry Beethoven. They fear and resent his gigantic personality. They perceive no merit in his boundless sense of life and immeasurable sympathy. I should probably stretch my point too far if I suggested that in giving that melody in the scherzo of the *C Minor* to the double-basses Beethoven was actuated by an impulse of pity for the players of such an instrument. No, I suppose I could not venture to maintain that theory, and yet when I think of the double-basses in the Ninth symphony I wonder if I am not right. Anybody who saw Koussevitzky conduct the *Choral* at Queen's Hall last March and watched him like an urgent Romeo

enchant those eight or ten obese Juliets to ravish the air, might be forgiven for holding such a theory; and then in the same symphony I remember that very difficult part for the fourth horn, so that I cannot help believing once more that I am right and that Beethoven really did say to himself that he would choose one of the humblest of the orchestra to play a solo outside the gate of Paradise. It seems to me intensely humorous to begin the violin concerto with those four D naturals. He was not afflicted as we are by the hideous noise of mechanical life going on round us all the time. Nowadays, however late the hour, we should scarcely notice a knock on a door down the street; but we do hear four hoots on a motor-horn often enough, and for my part those four D naturals which open the violin concerto represent the quintessence of all the noise that all the traffic in the world could make. This is where Beethoven was really dramatic, so dramatic incidentally that he only managed to write one opera, and that never satisfied him; just as Dickens was so dramatic that he could not succeed in writing one good play. This is no paradox. The characters of a Dickens are so dramatically presented that any interpretation of them by actors seems an impertinence. Beethoven took the sound of a man knocking at a door down the street and made it express in the first movement of this concerto all the drama of street sounds, and in the second movement all the yearning, the romance, the ambitions, and the desires that palpitate underneath such street sounds, and in the third movement all the humour and enjoyment and pleasurable anticipation that may lie behind such street sounds. That kind of music is far removed from our modern programme music, as far removed from it as a great performance of *Hamlet* from a ventriloquist imitating the snoring of a pig. To me even Wagner is less dramatic than Beethoven, but we will leave Wagner out of the discussion and come to Strauss. I owe Strauss a particular grudge. Soon after I had been enjoying the *C minor* orchestrally, it was my misfortune to hear one of the first performances in England of *Till Eulenspiegel's Merry Pranks*. I heard the same audience that cheered the *C minor* cheer what seemed to me a pandemonium of unpleasant noise. I read the programme and was infuriated by what it claimed that the music was doing. Do I not recall that a twirl on the oboe represented the rope being put round Till's neck? Bah! I would as soon spend an afternoon listening to three little boys each trying to outbelch the other. My experience of Strauss discouraged me, for my enjoyment of the Fifth symphony was beginning to appear as an accident. However, I made one more attempt and went to hear the *Eroica* which I had already played over to myself many times on the Aeolian. It bored me to death. It was as if the

cacophony of Strauss had cast upon me an evil spell. It is strange to think that when after an interval of twenty years I heard *Till Eulenspiegel's Merry Pranks* for the second time it seemed to me just a string of tawdry and very obvious melodies. I wonder at what point in those twenty years I should have enjoyed that symphonic poem. I shall never know. I passed it as a train passes a striking bit of scenery in the night.

COMPTON MACKENZIE.

### *Sir Henry Wouldn't*

*"Countless students of the art of singing benefited daily by the gramophone. He must, however, utter a word of warning. English students must not imitate the tonal quality of the great continental voices. He could assure them that if they wished to send a nice, pretty-toned little English voice to the devil they should send it to Italy. (Laughter)."*

THUS Sir Henry Wood at Folkestone, when addressing the Federation of the British Musical Industries on May 24th. What is meant by this warning? It is obvious that nobody except a rich lunatic is going to study singing in Italy unless he has something more than a "nice pretty-toned little English voice." Does Sir Henry wish to imply that all English voices are nice, pretty-toned, and little? If he does, he is a greater pessimist than myself about the future of English singing. But I suspect him of one of those clumsy bits of propaganda against Italian singing with which we have had to put up in England since the beginning of the eighteenth century. How anybody can prefer the English trained singers we hear on the gramophone to the Italian trained singers is beyond the reach of my poor mind.

I wish that Sir Henry Wood had told us what he considered examples of good English singing on the gramophone. May we accept Mr. Plunkett Greene as typical of English singing at its best? But hitherto no record has succeeded in reproducing Mr. Plunkett Greene at all adequately. Nor was the gramophone really successful with Gervase Elwes. I have no doubt whatever of the charm of the gentlemanly English singer; but is singing a gentlemanly occupation? I doubt it. It is really a ridiculous noise for a human being to make when you come to think of it; but if it is going to be made at all, let it be made really well. When I think what I have suffered from some of the singers that Sir Henry Wood sprinkles so injudiciously upon his concerts! Yet send an English singer to Italy and he will hold his own with any foreign artists. Of course, he must have a voice, but perhaps I am more patriotic than Sir Henry, for I believe that there are many English voices that are something more than nice, pretty-toned, and little.

### *Mr. Filson Young when Younger*

FOR no one can cultivate music without giving time and trouble to it. And as there is no royal road to learning of any kind, so there are no short cuts to musical cultivation. The advertisements of gramophone (*sic*) makers and the sellers of mechanical piano-players tell us that the years spent in musical study are no longer necessary, that all the charm, all the wonder, and all the cultivation of music are open to anyone, however ignorant, at the cost of a few shillings, and a succession of monthly payments. There never was a greater lie uttered. The ignoramus may put the roll of a Beethoven sonata on his piano-player, turn the necessary cranks and adjust the necessary levers, and succeed in producing—what? At the best an amazingly clever and life-like caricature of a musical performance—at the worst a hideous travesty and debasement of the noblest artistic creations of mankind. Depend upon it, it is by labour and study, and by them alone, that we attain to any real achievement or high artistic enjoyment; and this mechanical substitution, this effort to get results without any expenditure of time and trouble on the process, is to me one of the most pathetic and futile things which our time has brought forth. Let us deal with these mechanical inventions once and for all, and then dismiss them from our thoughts. Let us admit all their marvellousness and their possibility, in the hands of an artistic manipulator, for illusion and deception. The more mechanically perfect they seem to be, the more hateful they should be to us, and the more strenuously we should set our faces against any tolerance of them or traffic with them. For music from beginning to end, from its inception in the brain or impulse in the heart, to its utterance by voice or instrument, is a thing of human feeling, human touch, human effort. If we use purely mechanical means of locomotion and movement we soon lose the use of arms and legs; and so in music the cultivation of artificial and mechanical processes will merely mean the neglect and atrophy of our natural powers; in a word, cultivation of mechanical performance must surely mean the ultimate loss of power to invent music, loss of power to produce it, and loss of power to enjoy it."

Thus Mr. Filson Young, in *The English Review* of February, 1911. This is a sorry rag to rescue from the Petticoat Lane of criticism, but it is as well to remind our readers what they had to contend against in the bad old days. And we devotees of the gramophone must beware when we talk and write in the same strain about wireless. I shall probably be reminded that I was sceptical about wireless myself twelve months ago: but I hope that I did not seem to distrust the future of it—only the present.

C. M.

# THE GRAMOPHONE AND THE SINGER

(Continued)

By HERMAN KLEIN

## The Recording of *Una Voce*

THE thoroughpaced modernist would fain have us believe that the vogue of florid singing, or vocal fireworks, as it is sometimes derisively termed, has completely gone out. But actual experience proves him to be wrong. Let a light soprano who is really entitled to be called great appear at any leading opera house to-morrow, and I will wager that she will achieve a triumph more brilliant, a sensation more tremendous, than ever yet fell to a Brünnhilde, an Isolde, or e'en a Madam Butterfly or Aida. Surely an instance of the kind was forthcoming seventeen years ago when, on a memorable evening, Luisa Tetrazzini made her début at Covent Garden. In spite of the fact that the Rossinian school was already being subjected to cheap gibes and sneers, on the day following her first appearance in London, after a career of several years' duration in Italy and South America, the new prima donna awoke to find herself famous, and has remained a popular favourite ever since. It is proved more than ever to-day by the extraordinary and unparalleled celebrity that has attached itself to the name of Amelita Galli-Curci—an Italian *soprano leggero* who has never yet appeared in this country, a singer whose reputation has been built up to such amazing heights through the medium of the gramophone, that it has been found possible to sell every seat eight months in advance for a concert which she is to give at the Albert Hall in October next. I need scarcely add that a feat such as this is entirely without precedent; and the reason it has never happened before is because the conditions which have rendered it practicable did not exist prior to the era of the gramophone.

I do not express any particular feeling or *penchant* of my own in this matter. I like good singing of every kind, provided it is good. My object is to point out the constant, undiminished partiality universally shown by the public for displays of brilliant vocal execution on the part of the popular prima donna. The more dazzling the "fireworks" the better the record seems to sell. The loftier the flights of scales, arpeggios, and cadenzas into the *altissimo* region, the stronger the fascination seems to grow. It is the same as in the case of the Caruso records—the demand is greatest for the pieces that display the largest volume of opulent tone, no matter how hackneyed the opera or the aria wherein they

occur. In short, the ear loves not only to hear the familiar melody, but to revel in these gushing streams of rich and penetrating vocal sound, authentically uttered by the recognised masters and mistresses of the art—that is to say, by those of them who are capable of producing the faithful replica of their beautiful voices in a gramophone record. It is the achievement of the great combination—theme, tone, and art—that alone spells success in the exploitation of this wonderful modern device. It is not given to every accomplished vocalist, as I pointed out in my article last month, to possess the faculty for making perfect records. The voices that succeed best are those which are most easily and naturally produced; those which maintain the most perfect balance of breath-pressure and tone-vibration, with the maximum of unforced resonance. And this is in most cases, if not as an absolute rule, the outcome of a born gift rather than an acquired talent. Melba had it in the supreme degree; so has Galli-Curci; so, no doubt, have plenty of well-known singers. But there is also at the present time an operatic soprano who has not yet been heard in London, and whose popularity in America is scarcely, if at all, inferior to that of Mme. Galli-Curci, but whose reputation as a singer of gramophone records is practically negligible. I allude to Mme. Jeritza. I have never heard this famous Viennese prima donna, who, like her Italian rival, "skipped" our metropolis when she first went to the United States, and forthwith triumphed to an extent that made her infinitely too expensive for the limited pockets of the Grand Opera Syndicate. But where are Jeritza's records? Let me candidly confess that I have never come across one. They exist, because at least two of them are to be found in the H.M.V. catalogue—excerpts, I fancy, from *Tannhäuser* and *Lohengrin*. But in this country there is no demand for them worth speaking of, and the probable reason is that they do not belong to the class of record that appeals to gramophone-lovers; whereas if the same artist, with her extraordinary celebrity and her unquestionable operatic genius, had given us a dazzling version of *Una voce* or the Mad Scene from *Lucia* her records would be selling by the thousand in every part of the globe. One does not miss chances like this without good cause.

Hence, therefore, the number of sopranos of the *leggiere* type who continue to compete for these valuable prizes, and incidentally strive to surpass each other in the brilliancy and daring of their executive feats. I have been quite amused as well as interested of late, comparing a select collection from various sources of variations upon that evergreen popular theme, the *Una voce* of Rosina, from Rossini's comic masterpiece *The Barber of Seville*. It is an air which, because of its well-nigh inexhaustible opportunities for florid display—opportunities that, in spite of purist arguments to the contrary, were actually provided as well as tolerated by the composer himself—is a peculiarly apt specimen for the purpose in view. Everyone knows it, and most lovers of the old school of Italian singing adore it. Yet how few, even of the cleverest vocalists of to-day, can sing it really well! A veritable *aria d'entrata*, sung by the heroine (written for a mezzo-soprano) when the curtain rises on the second scene of the opera, it demands a certain grandiose dignity and assurance at the start, followed by an immediate transition to sly humour and coquettish caprice, in the expression of which the singer may employ every kind of ornament and showy device known to the *bravura* style. It is because these *fiorituri* have to be supplied by the interpreters (or, rather, by their teachers, for there is not a sign of any of them in the printed copies of the piece) that no two Rosinas will sing *Una voce* to exactly the same pattern. Consequently there is no limit to the extent and variety of the difficulties with which it can be amplified, provided they are made to fit into the framework fashioned by the composer. These "changes," as they are called, used to be regarded as the peculiar property of the singer, and she very rarely attempted to alter or improve them. I believe that Adelina Patti—the greatest of all Rosinas after Malibran, and the finest exponent of *Una voce* I have ever heard—sang the same "changes" all through her long career, except the last ten or fifteen years, when she took the trouble to learn a new set written for her by the conductor Enrico Bevignani, who always accompanied her at Covent Garden. I was staying with her at Craig-y-Nos Castle at the time, and was present when she sang them first at her annual charity concert at Swansea. The wonder of her rendering of this air was that she infused as much comedy into her vocalisation as into her acting of it.

I come now to the consideration of the records of *Una voce* by contemporary artists of eminence, and have before me a selection of five, which, in my opinion, will repay analysis and comparison. They are by Marcella Sembrich, Luisa Tetrazzini, Amelita Galli-Curci, Evelyn Scotney, and Celys Beralta. All are in the same key (F), or a semitone higher than the original; it is, therefore, almost always transposed, but anyhow the difference is very slight. The

opening part of the *cavatina*, as an aria in this form is termed in Italian, is marked *andante*; while the second part, known as the *cabaletta*, is somewhat quicker, being marked in this instance *moderato*. I regret to note, however (especially in the case of Mlle. Beralta), that the effect of the contrast has been spoiled through the undue hurrying of the *andante*. The object of this was, I imagine, to bring the whole piece within the necessary time-limit, but that is no excuse for spoiling the music. It is infinitely better to make a liberal "cut" than alter the character of the piece.

Mme. Sembrich's (H.M.V.—D.B. 341) is at all points the traditional Patti rendering, and sounds best with a loud needle, the recording not being quite so delicate as that of a subsequent date. The singer uses a rather open tone in the medium—a fault of which she was seldom guilty in the concert-room—and thus descends many times to the word *sarò*, with a quality which does not sound pleasing to the ear. But that is her only loophole for criticism. Her scales (and there are plenty of them in the ornamental passages) are simply beyond reproach, and her trill is no less perfect. Everything is of crystalline clearness; you hear every note, no matter how intricate the weaving of the vocal arabesques; and the high D in the cadenza, like the C at the end, is taken without effort. These things are largely due to Sembrich's admirable breathing, in which, as in the unusually rich quality of her "dark" tone, she always reminds me of her acknowledged model, the far-famed "Adelina." In the *cabaletta* the changes may be described as pretty and graceful rather than elaborate; they are not like so many complicated barricades in a vocal obstacle-race. Moreover, it is always pleasant to hear them so neatly and easily mastered by the singer. In this way we get a series of telling effects overcome and presented by simple means.

Mme. Tetrazzini (H.M.V.—D.B. 690) contrives a much more ambitious and imposing structure. The weak point in the armour of this distinguished singer is her *voix blanche*, or colourless tone, in the medium register. (It was probably of that type from the time when she first sang as a girl, and no attempt was made to darken it during or after the period of change to womanhood, as it ought to have been. Later on it becomes a more difficult if not, in some cases, impracticable operation.) Thus at the outset the tone in the *andante* is marred here and there by slightly harsh notes, but directly the melody or the ornamentation gets into the higher part of the scale, the quality of the voice is delightfully pure and sympathetic, the runs are brilliant, the much-used *staccato* is as clear and distinct as the chime of bells, and the descending chromatic scale is a marvel of smoothness and accuracy. The cadenza does not terminate as usual with the high C, but, after a moment's suspension, is carried on

with an added series of *roulades*, which ultimately reach their climax upon a group that includes the E in *alt*. In the *cabaletta* Tetrizzini ascends comfortably yet another semitone and to even loftier heights of executive display, wherein the tone reveals a very remarkable natural resonance, due to a naturally more "forward" placing of the voice. Indeed, apart from an occasional abuse of the slur or *portamento* in the melodic passages, I have naught but praise for this portion of an extremely clever record, which I like best played with a soft needle.

The extreme attractiveness of Mme. Galli-Curci's *Una voce* (H.M.V.—D.B. 261) lies in its all-round merit. The rich, satisfying timbre, the essentially Italian quality of the voice, easily produced and managed with rare, unfailing skill, strikes the listener at once. With the very opening phrase you picture Dr. Bartolo's capricious ward in a confidential humour, telling you calmly and with a certain air of dignity what the "still small voice" is whispering to her heart—that she has fallen in love with "Lindoro" (the name assumed by Count Almaviva), and that she means to have him for her very own. A famous French critic once said that in his opinion "there was a great deal of assurance in the song of this persecuted youthful lady, but very little love." I do not agree with him. At any rate, it depends largely upon the manner in which it is sung, and in the Galli-Curci rendering I find something more than the mere "triumph of a beautiful voice." There sounds the pæan of an anticipated victory, followed by the suggestion of the "hundreds of tricks" wherewith the sly Spanish coquette intends to tease and worry her handsome suitor. One feels somehow that the vocalist is all the time acting the character in the old tyrant's study, and that, aided by Figaro, she will overcome with her wiles the safeguards that surround her. Her enunciation is so strong and clear that it makes every word distinct; there is the same ease of delivery in each sentence that there is in the musical phrase which conveys it. In short, one perceives the effortless suavity that betokens the experienced and accomplished artist whose technique is on a par with her natural gifts, and who imparts a definite reading to whatever she interprets. The breathing is faultless, utterly inaudible, yet so deep that it results in a delightful sense of abundant support and reserve. The medium tone is full, rich, and sympathetic, the head tone lovely in its sweet, pellucid, bell-like clearness of quality. The *arpeggiando* and the *staccato* passages are alike wonderful for their neatness, their delicacy of touch, their impeccable accuracy. In course of these the voice reaches an exceptionally musical E flat in *alt*.

With the beginning of the *cabaletta* we note immediately a change in the colour of Mme. Galli-

Curci's tone. It inclined previously to the *voix sombre*, or dark quality, associated in her mind with Rosina's characteristic assumption of dignity and self-importance. It has now turned no less decidedly to the *voix claire*, or light colour, with all its potentialities of insinuation and sly innuendo. The effect is irresistible, the more so because one could not ask for more finished vocalisation. There is a sense here of dazzling, coruscating brilliancy that reminds me not so much of Adelina Patti as of her scarcely less gifted sister, Carlotta, whom I remember once singing this air at a Covent Garden concert. The *staccato* is particularly wonderful, and the scale passages are quite perfect—so perfect, indeed, that I feel I could never wish to hear anything better. This is all extraordinarily high praise, but the truth of the matter is that in the Galli-Curci record one finds the unmistakable evidence of a great singer, thus compelling the use of superlatives without any danger of falling into exaggerated or too-flattering encomiums. It is, therefore, with good reason that, as far as the singing of Rossini's air is concerned, I feel bound to award the palm to this particular record (best heard with a loud needle), and it makes it quite easy to understand why all who have listened to the famous prima donna on the gramophone are looking forward keenly to her appearance at the Albert Hall in October.

As already hinted, the version given by Celys Beralta (Aeol. Vocal.—C.01081), loses both dignity and charm through being too hurried. I find little to admire, either, in the actual singing. Careless breathing causes an unsteady tone and consequent untidiness in phrasing. The shake is distinct but too long, the *staccato* clear but employed to excess, the *cadenza* uninteresting because lacking in contrast. If the tempo is too quick at the start of the *andante*, it becomes wilder still in the *cabaletta*, which seems to pursue its course in a headlong chase for "home." The efforts of the orchestra to follow the soloist in this stampede are but too easily defeated; there is no unity of rhythm between them. The voice rushes persistently on regardless of clean, precise execution or beauty of tone. The high C is not really an agreeable note, and it seems endless in duration. Altogether I arrive at the conclusion that Mlle. Beralta is a showy singer, but possesses no true charm of either voice or style.

On the other hand, there is much to praise in Evelyn Scotney's rendering (Aeol. Vocal.—D.02148), which interested me especially in view of her recent triple appearance at the Albert Hall Sunday concerts, a privilege not accorded to new artists unless they are possessed of exceptional talents. Well, Miss Scotney, who is said to be an Australian, has a lovely voice and has been exceedingly well taught. Her only serious vocal fault is a tendency

to drop off the ending note of a phrase with a breathy *diminuendo*, which is the more noticeable because her tone, as a rule, is of limpid clearness and penetrating resonance. Her vocalisation is brilliant and sure, her intonation very true, her *staccato* bright and pure. She rises easily to the high E flat in her first cadenza, which is altogether a pretty bit of execution, while the total effect of the *andante* is quite satisfying. Again, in the *cabaletta* the various changes are neatly done; there is a good sense of

rhythm, free from undue haste, and the Italian pronunciation is excellent. On the whole, therefore, this record is to be recommended as an example of good legitimate singing; it proclaims Miss Scotney to be a *soprano leggero* eminently worthy of being heard and also of being imitated by the advanced student.

HERMAN KLEIN.

(To be continued.)



## On Gramophone and Sound-Box Design

By G. M. BOUMPHREY

THOSE of us who have watched the tonal development of the gramophone since pre-war days, will have noticed two distinct phases, and yet a third which is now well on the way. In those ancient days a gramophone was never expected to sound anything but scratchy and gramphonic, and thus was laid the foundation of a reproach which has not yet passed away, but still forms an active, if obsolescent, weapon in the hands of the gramphobe. Of those two evils, "scratch" was probably regarded as the greater bug-bear at first; and Phase 2 began when someone discovered that, by using a diaphragm of some material less sensitive acoustically than mica, a considerable reduction of surface noise could be effected, and, at the same time, the tone be mellowed and something of the nasal quality removed. With great pride one would play a record of the piano—always appallingly recorded in those days—and revel in the more natural tone obtained, disregarding the woolliness or throatiness of orchestral or vocal efforts. Diaphragms were constructed of ivory, cardboard, and a hundred secret compositions, all of which claimed their devotees. I know one enthusiast who swore by a particular cut from the shoulder-blade of an ox! It is one of the aims of this article to provide a few more screws for the coffin of Phase 2, now under construction.

To the credit of the much-slated recording companies be it said that they have not favoured the euphemistic sound-box, but have followed the right road in striving to improve the record and the recording. Let us examine the theory of the Phase 2 sound-boxes and see why it is bad, and then consider what remedies against scratch and bad tone are left us. Sound of any kind is simply a series of waves in the air—not vibrations in the ether (or what used to be called the ether), and any mystery or subtlety about it is mostly due to the extreme smallness and rapidity of these waves.

If they follow each other at regular intervals, *i.e.*, have a definite frequency, they produce a musical note; if irregular, they make a more or less unmusical noise. But there are smaller waves within waves, and it is these which are responsible for the all-important overtones and the individuality or character of the tone. Scratch is, of course, mainly a noise, although it has a certain vague pitch, which means to say that the waves set up by it lie within a certain belt of frequencies. Now it is possible, within limits, to make a sound-box irresponsive to waves of a desired frequency; and this is what a "scratchless" sound-box does. Unfortunately, among the frequencies which compose scratch, are many of those which are essential to preserve the individuality of the musical tones. So that, if scratch is eliminated, so is much character; and an oboe begins to sound like a flute, since the waves of the latter are less complex. It can be seen from this that we must have our sound-boxes just as sensitive as they can be devised, and some other means found to reduce scratch. First among these is the improvement of the record surface itself, in which Columbia have recently made so great an advance. Notice how the closer grain of their new surface has, by raising the frequencies of the scratch waves much higher, not only left vacant many valuable frequencies, with a consequent increase in detail and character, but has also made the scratch itself much less audible. Second comes an obvious suggestion which I have not yet seen urged. All records—but particularly those of chamber music—should be recorded on as loud a scale as considerations of blasting and undue wear will allow; so that a sufficient volume is obtainable when using soft needles, and thereby reducing surface noise. The third suggestion is put forward for the inspiration of inventors. When a needle is riding in the groove of a record, the only impulses it needs to

transmit to the diaphragm are those set up by the undulations of the groove from side to side. In practice, it receives and passes on, to some extent, innumerable tiny shocks in other directions, caused by the grain of the record surface, small particles of dust, etc. If a sound-box could be made to absorb all such before they reached the diaphragm, a valuable reduction in surface noise should result.

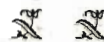
Leaving now the question of scratch, let us consider the design of sound-boxes from other points of view. It should be realised that there is little difficulty in making a sound-box which will give superlative results with certain records as desired; but it is always at the expense of others. The ideal box must be equally good with all—those of us who keep two or three for different types of record are shirking. The main trouble is that if a diaphragm is supple enough (as determined by size, thickness, tension, mounting, material, etc.) to deal adequately with the bass, it is floppy enough to lose much of the treble; while if it is brilliant enough to do justice to the treble, it simply cannot cope with the bass. The Duophone and others have adopted, with some success, the obvious if rather clumsy expedient of using two diaphragms with a needle common to both. The Cliftophone, on the other hand, makes use of a composite diaphragm stiffened in the centre; and this, in combination with their beautiful method of forming the stylus lever pivot, seems to give the most promising results yet obtained, even with the handicap that no material suitable for the construction of a composite diaphragm has yet been discovered with the same sensitiveness as mica.

Far too little thought has been given by the designers of many sound-boxes to the all-important pivot on which the stylus lever works. It should be obvious to anyone with the slightest knowledge of mechanics that the correct position for this pivot is vertically above the point of the needle when in the playing position, and also that it should be in the plane of the diaphragm. If the first condition is ignored, there must always be a slight tendency for the diaphragm to move less freely in one direction than in the other; and, if the second, there will be a sideways drag on it, since the end of the stylus lever does not move in a straight line, but along the arc of a circle, the effect of which is minimised by the correct arrangement. Small points, these; but enough to make a perceptible difference in the detail reproduced. For the actual pivot, knife-edges or hardened steel points are quite good; but here again a stupid mistake is frequently made in arranging for the weight of the sound-box to be taken across the points instead of directly on to them. The Exhibition box is an example of the correct arrangement.

A pivot-pin, running right through stylus lever and lugs is bad, both on account of the friction set up, which damps the vibrations, and also because, when at all worn, it is capable of producing a variety of unpleasing noises. Of all methods of pivoting, the Cliftophone's crossed leaf-springs seems to be the best. What friction there is takes the form of the slight resistance to bending of the springs themselves, and is desirable in that it helps the diaphragm to recover quickly.

In conclusion, let us tilt at that fallacious old bogey, the floating horn. It cannot be stated too clearly that the function of a horn—internal or external—is not to ring like a bell, but simply to reflect, concentrate, and conduct the sound waves as required. It should, therefore, be heavily constructed—thick cast iron with stout wood extensions takes a lot of beating—and have a polished inner surface, so that the smaller waves may be faithfully reflected. These points observed, it may be fastened to the case in any number of places without detriment, provided that neither itself nor the case have any loose joints to chatter: more good than harm would result from embedding the whole thing in a block of concrete. Unless very heavily made, a floating horn actually confuses the sound and in no case does its employment bring any advantage. If a horn or tone-arm is free to ring, it will naturally do so more vigorously on its own note and overtones than on any others, thus causing that meaningless boom on certain notes which is apt so to distress a sensitive ear, unused to the vagaries of gramophones. Yet I fancy that it is their tricksiness which gives these well-loved and well-hated machines much of their fascination. There is a certain large, authoritative book on "Sound" which goes very fully into the theory of many musical instruments, and after two or three hundred learned pages says somewhat as follows:—"Yet in the design and construction of musical instruments, it must be admitted that theory cannot yet take the place of tradition and rule-of-thumb experiment." Perhaps this applies also to the gramophone. *Quien sabe?*

G. M. BOUMPHREY.



### *The Nightingale*

There was something naïf in the publicity given to the broadcasting of the song of the nightingales in Miss Beatrice Harrison's garden the other day; so much trouble taken to produce an effect which is always available to anyone who cares to buy a 3s. H.M.V. record for his gramophone (B.467, 10in.)! A correspondent tells us that he heard this record being played on three machines at once, and that the illusion of rival nightingales outvying each other in a woodland thicket was overwhelming.

# GRAMOPHONE CELEBRITIES

## IV.—Enrico Caruso

By THE EDITOR

I HAD intended to make an attempt to classify the records of Caruso in the same style as THE GRAMOPHONE has already published classifications of the records of Galli-Curci, Stracciari, and Melba; but I find that the task is too much for me. I possess in my own collection well over a hundred of the great tenor's records, but there remain at least another sixty which I do not possess. The situation has recently been still further complicated by the issue of the double-sided Caruso records, which makes it even more difficult for me to give the practical advice that our readers require. Instead, therefore, of a classified catalogue I shall try to give them an impression of Caruso through the medium of my own collection, and thus celebrate, however inadequately, the third anniversary of the death of the great man. For Caruso was a very great man; let there be no mistake about that. And though he was *not* a great artist he *was* a great singer; let there be no mistake about that either. There has recently been a tendency to decry Caruso for his over-emphasis, his shouting, his almost ventriloquial ambitions, his coarseness, and his theatricality. No doubt, his singing possessed all these faults; but they were the faults of superfluous energy, of superfluous emotion, of superfluous vitality. They were inherent in his personality and therefore in his art. He should have pruned his style, the critics tell us. No doubt he should; but it is easier to prune a gooseberry bush in a backyard than a jungle in Guiana, and for my part I admire a major poet of the second class more than a minor poet of the first class. I respect Mr. Alfred Noyes' jungle twice as much as Mr. John Freeman's gooseberry bush, or the penny packets of half-hardy annuals in Mr. Eddie Marsh's neo-Georgian parterres. If you are anxious to test the measure of Caruso's vitality, consider what he has meant to the gramophone. He made it what it is. For years in the minds of nearly everybody there were records, and these were Caruso records. He impressed his personality through the medium of his recorded voice on kings and peasants. Everybody might not possess a Caruso record, but everybody wanted to possess one, and a universal appeal such as his voice made cannot be sneered away by anybody. People did not really begin to buy gramophones until the appearance of the Caruso records gave them an earnest of the gramophone's potentialities.

We to-day with our ninth symphonies and our Mozart quartets owe our good fortune to Caruso. Fifteen years ago, when violin solos sounded like bluebottles on a window pane, overtures like badly played mouth-organs, chamber-music like amorous cats, brass bands like runaway steam-rollers, and the piano like an old woman clicking her false teeth, Caruso's voice proclaimed a millenium and preserved our faith. It was without a rival then, and writing these words as I am now in the Mediterranean air that first thrilled to his glorious voice I ask myself if it has any rival now. The last time I heard him in the flesh was in the autumn of 1912 at the Metropolitan Opera House, New York, when he played De Grieux in Puccini's *Manon*. I can still see him as he looked that evening, still hear him as he sang, though of all the rest of the cast, the scenery, the audience, and the music I can remember nothing except that it was a night of sleet outside and that we had to wait ages for our car. I can remember too the first time that I heard him, which was in *Madame Butterfly* at Covent Garden, when Destinn gave an exquisite performance of the heroine, and when two fat women who rose to go out in the middle of that poignant last scene were pushed back into their stalls by Ethel Dilke and told to sit down, which I am glad to remember they did incontinently. Caruso was certainly not designed by nature to play Lieutenant Blummy Pinkerton, but in those days, when I was more inclined to be critical of the outward appearance of a man than I am now, I do not remember that I was put off by the inappropriateness of his personality to the role he was playing. Let us look at some of the *Butterfly* records. Of course I have *O quanti occhi fissi* (D.M. 110), sung with Farrar. By the way the H.M.V. company persists, and has been persisting for some time, in spelling *fissi* with one s. This is not a misprint, for it occurs in every reference in the latest catalogue. *Madame Butterfly* is one of the few heroines in modern opera who do not die of consumption. The duet on the other side from Massenet's *Manon* is not in my collection, but I have no hesitation in recommending this record. There are two more duets from *Butterfly* (D.M. 113), sung by Caruso and Scotti, both of which are first class. I have nothing from Puccini's *Manon*.

Roughly, one may divide Caruso's singing into

four periods. The first was when he was singing most easily and most naturally, in which early period all my favourite records are to be found. One of the best of these is the duet *Dal tempio al limitar* from *Pescatori di Perle*, sung by him and Ancona. I notice with regret that this has been left out of the double-sided issue, but I hope that this only means it is waiting for a suitable companion on the other side of the disc. Somewhere about the same time there is another superb duet with Scotti from *Forza del Destino*, *Solenne in quest' ora*, on the other side of which (D.M. 105) is an equally good duet with the same baritone, *O Mimi, tu più non torni*. Of solos about this time I can strongly recommend D.B. 129, with Tosti's *Ideale*, and the sweet, sad Neapolitan song *Fenesta che lucive*. By a slip this record is omitted from the pink paper list of double-sided Caruso records, and also from the general body of the catalogue; but you will find it in the 1924 catalogue under Italian and Neapolitan songs. I should also strongly recommend, from Bizet's *Pescatori*, *Je crois entendre encore* (D.B. 136) if it had not got on the other side a song I hate from *Samson and Delilah*, which not possessing I will not guarantee.

Caruso's second period seemed to suffer from a temporary fatigue, and his high notes became very throaty. On the evidence of the singing I should be inclined to attribute most of his *Faust* records to this period, but I am speaking without the book. At any rate, all his *Faust* records strike me as comparative failures. This is all the more disappointing, because Farrar and Journet are at their best in these. On the whole, I should advise readers who are beginning to collect Carusos to leave the *Faust* records until later on. Sometime toward the close of the second period I think Caruso must have read that little biography of Tamagno in the celebrity list, and made up his mind to be known as an even more robust tenor than Tamagno. Anyway his style changed completely, and for a time it may be said disastrously; such shouting and bellowing can never have been heard before or since. It was peculiarly unfortunate that he should have chosen to record most of his sacred songs in this style. I have them all. I think most of them would give a baboon a headache. *Ingemisco, Cujus animam, Domini deus, Agnus dei*; avoid them all. Avoid also the *Crucifixus* from Rossini's *Messe Solennelle*, on the other side of which, either from excess of humour or the lack of it, the H.M.V. has put the drinking chorus from *Traviata*, sung as a duet with Gluck (D.J. 100). Caruso sings it in rousing style, but I cannot imagine why Gluck should have made this excursion into the part of Verletta.

Gradually the tenor mastered his new style of violently robust singing, and there appeared post-humously if not the finest, certainly one of the very

finest of all his records—*Ombra mai fu*. A purist might reasonably argue that a short and uninspired address to a plane-tree does not call for such a display of emotion, but after all Handel's *Largo* is one of the world's great tunes, and I really do not think that we can bother to worry about the words of it at this time of day. This is one of Caruso's records that stand up well to fibre, which in itself is to my mind a proof that toward the end of his life the great singer had a more perfect control over his voice than at any time during his career. I have found, after many patient experiments, that the records which break fibre needles break them because the singer allows his voice to vibrate too much. Incidentally, I have found too that if in an orchestral record any brass instrument is badly placed so as to overbalance the ensemble it tends to break the point of the fibre in the same way. The three records of the famous sextet from *Lucia di Lammermoor* afford us admirable examples of Caruso's three styles, for it would be unjust to call the weary second period a style. Besides, the records of that second period were probably made when he had been singing too much, and will be found at various dates. The first version of the sextet with Scotti as the baritone, Journet as the bass, and Sembrich as the soprano was certainly recorded before 1909. In this Caruso is at his best. It is true that he outsings the others, but only because his voice is so obviously the best voice.

Sembrich, of course, at that time was too old to bear her share in a great concerted number like this, and the recording of sopranos was then far removed from the perfection of the present day. Scotti was always a better actor than a singer, and the bass has never the same opportunities as the tenor in a number like this. When, however, we come to the second version, in which Galli-Curci takes the place of Sembrich and De Luca of Scotti, we find Caruso at his worst. There are moments when one is tempted to think—such yells of dismay appal our ears—that one of the minor members of the sextet is threatening him from behind with a red-hot poker. Perhaps he was conscious of being outsung by Galli-Curci. At any rate, the sextet resolves itself into a competition between them. It might not be fair to say that Galli-Curci screams, but after one of Caruso's loudest yells she comes very near to screaming; then he yells even louder, and at last with a marvellous top note she gives him his quietus. Perhaps Caruso himself was not quite satisfied with the way his voice came out in this record, for we have a third version in which Tetrizzini takes the place of Galli-Curci and Amato (a much harsher baritone) of De Luca. Probably as an ensemble this is the best version of the three; but yet with all its faults, its yells and screams and sense of rivalry, I prefer the second version. There

is such an astonishing life in it. However, if people might differ about the versions of the sextet there can be no doubt whatever that the quartet from *Rigoletto*, *Bella figlia dell' amore*, which has the Caruso-Galli-Curci sextet on the other side (D.Q. 100), is very much better. This record of the most melodious quartet in all opera is a really superb piece of recording. In it Caruso is singing at his very best. In the catalogue it is called *Un di, se ben rammentomi*, which is misleading. We have already adverted to this in THE GRAMOPHONE, and I regret that the editor of the H.M.V. catalogue has not given it the title under which it is generally known, *Bella figlia dell' amore*. It does not begin at a different place from the four other versions of this quartet, and, although under *Rigoletto* in the catalogue it is mentioned in a cross reference to the unfamiliar title, there is no cross-reference from the unfamiliar to the familiar one, nor is there any cross reference either way in the general list. I have no doubt that the H.M.V. people would exchange any customer's disc that had been duplicated by mistake on his part; but no amateur of opera likes making a mistake of this kind, and as it was a mistake which I, who know *Rigoletto* well, made, I do not think I am wrong in presuming that it might easily be made by many other people. It is all very well in England, but what about the purchaser in Ceylon or New Grenada? I am sorry to make such a fuss about this matter; but the record costs 16s. and as the point of view of our overseas readers is very near to me, I must insist on the unfairness of the alternative titles being used. The two quintets from Verdi's *Ballo in Maschera* (D.M.103) are both in the very front rank; they are both intensely melodious and easily enjoyed at once. The four quartets (D.M.100-1) from *Marta*, that absurd old opera of Flotow, are tuneful and jolly, *Siam giunti* is the least attractive because the voices do not begin until halfway through the record, and the orchestral prelude is dull music and poorly recorded. I may mention from the same opera a remarkable duet between Caruso and Journet, *Solo, profugo*, a charming bit of old-fashioned melody perfectly sung by the tenor and bass. The number from *Faust* on the other side I do not possess (D.M. 115).

COMPTON MACKENZIE.

(To be continued.)



## Notes.

Since Mr. Scholes did me the honour of dedicating his "First Book of the Gramophone Record" (Oxford University Press, cloth, 3s. 6d.) to me I feel that it is hardly right to review the book myself in these columns, and yet I hesitate to allot the

privilege to anyone else. It is so very much the book which, to judge from my own musical education, we have all been wanting, that I can only commend it to our readers and assume hereafter that they have got copies of it and have found as much good sense and good guidance in it as I have. That already some of the references to records are incomplete or inaccurate—like the "Gramophone Nights" which Mr. Archibald Marshall and I compiled eighteen months ago—is a proof of the rapidity with which events are moving in our gramophone world, as well as an incentive to Mr. Scholes to follow up his first book with a second, third, and fourth, and so on, as quickly as possible, and also, I hope, a justification of our own attempts in this review to keep pace in the Analytical Notes with the needs of the huge public for which Mr. Scholes and we are trying to provide adequate comment on the music that is given to us for the gramophone.

\* \* \*

I am afraid that in my note last month on the Hall fibre needles sent to me by Messrs. Daws Clarke & Co., I may have given some people the false impression that this firm supplies only the concave-sided needles. If so, let me hasten to correct the impression by adding that, of course, the flat-sided Hall fibre is the usual type supplied by Messrs. Daws Clarke and Co., and that I only meant to say that I still prefer it to an alternative type of concave-sided needle of which the company sent me a sample for trial.

\* \* \*

Mr. E. M. Ginn, whose hand-made Magnaphone did so well in the Steinway Hall tests, tells me that he is obliged to change its name, as Magnaphone is the trade mark of the National Gramophone Co. It will be known in future as the "E.M.G. Hand-made Gramophone." Luckily the machine is in its infancy, so no great harm is done.



## Competition.

Entries for the Twelve Best Moderate-priced Records are pouring in. This month we will take a subject suggested by Sir Henry Wood's remark quoted on p. 39, and will offer a prize of Two Pounds' Worth of records (to be chosen by the winner) for a list of the twelve best vocal records of *English-trained* voices. This does not, of course, *exclude* songs sung in foreign languages, nor does it *include* songs sung in English by foreign-trained singers. Entries must reach the offices of THE GRAMOPHONE, 25 Newman Street, W.1., by the first post on August 1st, and the four rules made on p. 2 of the June number must be observed by competitors.

C. M.

# THE SUNSHINE SCRAP-HEAP

By JOHN C. W. CHAPMAN

THEY occupy the ground floor, and we have the first. They have been married several years, while our wedding took place about a twelvemonth ago. Their eldest kiddie is seven, and a smart boy, too, with an ear for music. When my gramophone is playing, I leave the parlour door open if he is about, for it is his habit to sit on the stairs listening rapturously. And in these moments he gets very indignant if his mother talks or his baby brother squeals. Of late he has taken to announcing his decision to turn his Post Office Savings into a gramophone, but it has not yet materialised—possibly because his parents are of the opinion that one instrument in the house at a time is sufficient—and is he not learning the piano?

On Christmas night we all assembled to hear a lengthy concert, and his enthusiasm grew with each record. And then—catastrophe!—he fell ill, and the doctor said “Bed—and lots of it!” Now bed is a dull place for a bright little man of seven—I had pneumonia when I was six, so I know all about it—and, well, in these hard times, when you can’t afford to go out and buy someone else’s kid a gramophone, there’s only one thing to be done—make one!

And that’s what I hurriedly did. I got a pal who maintains a sort of private gramophonic marine store to dig me up an ancient sound-box, which I cleaned, disintegrated, and re-assembled with a new diaphragm and gaskets. Tried out on my machine it revealed that irritating blatancy which is the characteristic of cheap German boxes. I then commenced to make the gramophone. I drove a long nail through a short plank, or, in other words, the turn-table shaft through the motor-board (which also represented the entire cabinet). Two short uprights screwed to the plank had holes bored for the winding gear (a cotton reel, mounted on a skewer, plus part of a cycle spoke bent to form a handle), a third upright at the opposite end to the turn-table shaft carrying the tone-arm (a piece of wood with an H.M.V. Continental adapter for the sound-box at one end and a universal joint made from part of a hasp and a nail at the other). A cardboard trumpet, tied near the flare to an upright on the tone-arm, and plugged with a cardboard disc at the small end, had a hole cut in the side for the adapter to enter, thus doing away with the necessity for an elbow bend. The blue serge covered wooden turn-table was mounted on a cotton-reel on which was coiled the power transmission—packthread—which, operated by the winding gear, caused the

turn-table to revolve: a very crude arrangement resorted to in desperation after several endless band ideas had proved failures.

Then came the question of records. I had no “duds” of any kind, so I visited my dealer and requested his co-operation. Like a sport, he unearthed some “ancient lights” in very good condition, which he let me have for a mere song. As a matter of fact, they were all mere songs, two of them laughing ones, which was all to the merry!

He looked very white and frail when I approached his bedside with my precious freight, and was at first pathetically incredulous that it was to be his for keeps. His unbelief was shared by my wife, his grandmother, and his mother, but for another reason—they did not believe it would work. He was propped up with pillows while my wife held the instrument as I illustrated its intricacies to him. His little fingers turned the handle eagerly and jerkily, and amidst breathless excitement I placed the sound-box on the record. From out of the cardboard horn burst a violent volume of raucous cacophony, which brought a smile of infinite happiness to his pale lips and reduced the rest of us to a state of intense mirth. The German sound-box blared and burbled with fiendish joy. Horrible chuckles rasped in its mica throat. To say that the machine had a “forward” tone is to put it mildly. So far as I can gather the rest of the day was spent by his parents in re-winding the packthread so that he could play his repertoire over and over again. Weird bursts of utterly impossible noises, hurled triumphantly through partly open doors, confirm this supposition. And he gravely changed the needle after each selection, because he had seen me do it! We had named the instrument the “Erniphone” after him; but the doctor found him so much better the next day that I think the title of “The Sunshine Scrap-heap” does more justice to its curative powers.

Our local Woolworths will be doing a bigger trade in five-inch discs shortly. But, studying his rapt face, intent over the wooden monstrosity mine hands have created, I can picture him in the years to come, listening to super-records played on a de-luxe gramophone, while he murmurs as he turns the pages of a certain yellow covered monthly review: “I wonder who Compton Mackenzie is pitching into this month?”

And if a few hours’ nondescript but pleasurable work have that result—well, I shall not have lived in vain!

# ON PROGRAMMES

By Dr. FRANCIS MEAD

THE making of a satisfactory programme is, I believe, an art which only comes after much thought and practice. For fifteen years some friends of mine have enjoyed twelve gramophone concerts during six months of the year on alternate Sunday evenings. I have furnished the records, and planned the programmes. It is wonderful to look back, and remark that in the past we were almost dependent on opera records which seemed only to exploit the individual singer, while to-day we are enabled to present a satisfactory list of concert music. Programmes may be divided into two classes. Those intended to demonstrate the possibilities of one artist or more in a selection of pieces, or those exhibiting what I will call a definite musical balance. The former are easy to design. Take a dozen Galli-Curci records for instance, or half a dozen of one artist, with half a dozen of another. Arrange your selections in threes or more. Between each trio set a single string or orchestral record, add an overture to start with—*et voilà tout*.

The well-balanced programme, which is much more desirable, requires a little more thought in preparation. The promenade concerts give one good models, and about two-thirds of their selections are available. First of all as regards the length of the programme. Do not tire your audience by essaying too long a concert. From an hour and a half to an hour and three-quarters is the ideal duration. From twenty-two to twenty-four single 12-inch records furnish this. With these prefatory remarks I will present my programmes for the past season. Only the numbers of the American records will be given (for brevity). The Victor records have plain numbers, the U.S. Columbias the letter "C" after them.

No. 1.—"Richard Strauss"—(1) *Die Meistersinger*—Prelude, Dance of Apprentices, Procession of Mastersingers. (2) *Trio Op. 49* (Mendelssohn). (3) *Don Juan*. (4) *Second Concerto in G minor* (Saint-Saëns). (5) *Till Eulenspiegel*. (6) *Matona, By Celia's Arbour, My lady is so wondrous fair, Lullaby* (the Gresham Singers). (One of our number having a special liking for male quartette singing the Gresham records were added as the best of the kind.)

No. 2.—"Elgar."—(1) *Polonia*. (2) *Sonata Opus 82*. (3) *Now is the month of Maying, Silver Swan* (English Singers). (4) *Enigma*. (5) *Sing we at pleasure, Lullaby*. (6) *Concerto in E minor*. (7) *Since first I saw your face, Flora, On the plains*. (8) *Bavarian Dances*.

No. 3.—Bach 1685–1750, Handel 1685–1759, Scarlatti 1659–1725.—(1) *Suite in D major* (Bach) (35656, 35669), *Fugue in C minor*. (2) *The trumpet shall sound* (74080). (3) *Suite in C major* (Casals). (4) *Angels ever bright and fair* (35075A). (5) *Le donne de bon umore*. (6) *Ombra mai fu* (74155). (7) *Concerto for two violins in D minor*. (8) *Come beloved* (Gluck) (74504—a beautiful record). (9) *Water Music Suite*. (10) *Tell me babbling echo, Go rose, Good-night beloved* (Gresham Singers).

No. 4.—"Eroica."—(1) *Overture Coriolan*. (2) *Weep ye no more sad fountains, Sweet and low* (Hill and Thompson). (3) *Trio in E flat* (Mozart). (4) *The Cottage Maid, Faithful Johnnie* (Culp) (64493, 74429). (5) *Eroica Symphony*. (6) *Away on the hill, A little winding road, Green hills o' Somerset, A little twilight song* (Hill). (7) *Quartette Op. 12* (Mendelssohn). (8) *Venetian Song, A summer night*. (9) *La Boutique fantasque*. (10) *In absence, Drink to me only* (Gresham Singers).

No. 5.—Russian Composers.—(1) *Prince Igor Overture, Chorus of peasants, Dance, March*. (2) *Der Asra* (C. A5074). (3) *Four Russian Folk Songs* (Savoy Orchestra). (4) *In the silent night* (Haley). (5) *Esquisses Caucasiennes*. (6) *Twilight* (Cui) (C. 35105). (7) *Theme and variations Suite No. 3 in G* (Tschaikowsky). (8) *Song of the Flea* (Tree). (9) *Une nuit sur le monte chauve, Kikimora, Kamennoi ostrow* (55044). (10) *Down in a flowery vale, When for the world's repose, Cupid look about thee, After many a dusty mile* (Greshams).

No. 6.—"Beethoven."—(1) *Overture, Leonore No. 3*. (2) *Quartette in G Op. 18, No. 2*. (3) *Concerto Emperor*. (4) *Symphony No. 5* (Berlin).

No. 7.—Folk songs and ballads.

No. 8.—"Seventh Symphony."—(1) *Hansel und Gretel, Overture, Traum pantomime, Hexenritt*. (2) *Quartette No. 15* (Mozart). (3) *El canto de Presidiario* (31436), *La Tempestad* (4403), *El Celoso* (4766) (De Gogorza). (4) *Symphony No. 7* (Beethoven). (The edition used—three double-sided records issued by the Victor Company in December, 1922, Albert Coates and the Symphony Orchestra, two records to the first movement, two to the second, one to each of the following movements. Like the "Eroica" about one third "cut." Good records, but no percussion. An Act of Parliament against "cut" records is much to be desired.) (5) *Kreutzer Sonata* (Hayward and Bourne). (6) *Suicidio* (74048), *L'altra notte* (74059), *Pace, pace, mio Dio* (74050) (Elda Cavalieri). (7) *Mother Goose* (Ravel). (8) *My lady is so wondrous fair, The pleasant month of May, Summer eve* (Greshams).

No. 9.—Contemporary Composers.—(1) *Le poème de l'Extase*. (2) *Sonata in A minor* (Ireland). (3) *Theme and six diversions* (German). (4) *Concerto in B minor* (Elgar). (5) *Songs of the fair* (Easthope Martin). (6) *Rout* (Bliss). (Probably the only time this record will be played. Towards the end you feel like telephoning for the police ambulance to take the unfortunate lady to the psychopathic ward.) (7) *John Peel, An old fashioned love song, Richard o'Taunton Deane* (Greshams).

No. 10.—“From the New World.”—(1) *Symphony in E minor* (Dvořák). (2) *Two movements from quintette in B minor* (Brahms). (3) *Fantasie Hongroise* (Liszt). (4) *Two movements from Quintette in A minor* (Dvořák). (5) *Ballet Music, Hiawatha* (6) *Caroo, Honey, my honey, Moon my moon* (Greshams).

No. 11.—Grieg.—(1) *Praeludium and Berceuse* (Jarnvelt). (2) *Per Svinherde* (C. 35009). (3) *Peer Gynt Suite, No. 1.* (4) *Solveig's Lied* (70072). (5) *Concerto in A minor* (Grieg). (6) *Ich liebe dich* (5741). (7) *Wedding day at Troldhaugen, Bridal procession* (C. A5892). (8) *Im kahne* (64258). (9) *Lyriscbe suite*.

No. 12.—“Les Preludes.”—(1) *Siegfried Idyll*. (2) *Quartette Op. 64, No. 3* (Haydn). (3) *Les Preludes* (Liszt) (74780-1-2, 66131). (4) *Song cycle, In a Persian garden* (Liza Lehmann). (5) *Overture, Tannhäuser* (74757-8, 74768).

Type-written copies are made of each programme with composers' names, movements, and the names of the performers, and one handed to each member attending.

F. H. MEAD, M.D.



## THE INDEX TO VOL. I.

Mr. Rankin has sent in the following corrections of mistakes in his Index :

Page 4. Under *Debussy*—for *Prélude à l'Après-midi d'un Faune* read *Prélude à l'Après-midi d'un Faune*.

Page 5. Under *Grieg*—for *Sonata, for Violin and Piano, Op. 45* read *Sonata Op. 45, arranged for Viola and Piano*.

Page 5. The entry under *Giordano, Umberto* is incorrect. He wrote the music of *Andrea Chénier*, but *Caro mio ben* was written by *Giordani*.

Page 8. For *Pythian-Adams* read *Phythian-Adams*.

Page 8. Under *Schubert*—for *Leider, need of* read *Lieder, need of*.

Page 9. Under *Some Gramophone Tastes*—for *Pythian-Adams* read *Phythian-Adams*.

Page 9. Under *Tagore*—for *Sir Rabindrath* read *Sir Rabindranath*.

Page 10. For *Vocalion* read *Aeolian Co.* and transfer to page 2.

Page 11. Transpose *Angelus Piano-Player* and *Accompaniments*.

## NEEDLE TESTS

A paragraph in the June number runs : “One of our Irish readers is making some tests of the effect on records of the Tungstyle, Everplay, Sympathetic Chromic, and Euphonic needles. His report will be published in July.”

Of these two statements the first is correct ; the second, except as regards the Everplay needle, is slightly premature. Such tests to be of any use must be exhaustive and take a considerable time. Experiments with the Tungstyle, Euphonic, and Sympathetic needles are proceeding and results will be published in due course. Be it noted that these tests are of the effect on records, not of the reproduction ; the latter every gramophonist can easily test for himself.

Of the Everplay needle I can say confidently and unreservedly that it wears the record less than any “once-only” steel needle that I have ever tried.

Gramophonists who have been deterred from using it by fear of damaging their best records need hesitate no longer.

The following are two examples of several tests which I have made : (1) a vocal record, which had been played about thirty times with steel needles, I played a hundred times with the “Everplay.” This record having now been played 133 times altogether has plenty of life in it still. I may add that I have never yet had a record that has stood a hundred playings with a steel needle ; to me about sixty is generally the limit ; (2) I took a brand new double-sided H.M.V. celebrity record and played both sides fifty times, one side with the Everplay, the other with what I believe to be the best medium-tone steel needle on the market. After the fiftieth playing the “steel” side showed appreciable signs of wear, while the Everplay side seemed as good as new.

Several similar tests gave similar results. The Everplay needle must be used with care, and the instructions given with it must be closely followed. But the careless user is more likely to damage the needle than the record. In conclusion I may say that I am not “interested” in the sale of this or any other needle, and I began these tests without any sort of bias.

R.T.

## ‘Gramophone Tips’ for 1924

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# THE NEW-POOR PAGE

## WINNERS



**T**HANKS to the courtesy of Messrs. Hough, recently I was allowed to spend a whole day at the works in Glengall Road, making a selection of records from the complete Winner list. I marked a catalogue with about a hundred ticks against those titles I wished to choose from and many of which I know from experience would be likely to be good performing and recording. The records were soon brought up from the store-room and then I settled down to steady work on the gramophone, trying over first one side of each disc and then, if that were a selection, also the other side in order to make sure I should not recommend a *one sided* record. Of all the records I tried only two were a little out of centre, and that is saying a very great deal for care in manufacture.

I have put a star against those records I am adding to, or which I have already put into my own collection for some specially fine quality about them or because they suit my own taste. We will take the list in its own order:—

**MILITARY BANDS:** WEMBLEY EXHIBITION BAND: *La Princesse Overture* (Saint-Saëns); *La Source Ballet Suite* (Delibes). **FIRST LIFE GUARDS:** This band has rather a hard tone, but it is perfection in the fox-trot record *Hysterics* and its reverse. **THE SCOTS GUARDS:** I think they are quite at their best in *April Showers*\* and I like their performance of *The Bronze Horse Overture*. **ROYAL MILITARY BAND:** Those looking for a good number with bells will like *Valse Royale*. **ROYAL GUARDS BAND:** This band has the best tone and balance of those in the list I think. My selection is a record of part of the *Ballet Egyptienne*\* music and also *The Whispering of the Flowers*.\* The beauty of the clarionet tone is quite notable. **LONDON REGIMENTAL BAND:** A fine rendering of *Carmen*\* selections. **BOHEMIAN BAND:** Two fine waltz discs, *España* and *Count of Luxembourg*. **FODEN'S BRASS BAND:** Best in *Pat in America*. **ROYAL ARTILLERY BAND:** Delicate and bright in *Mignon Overture*. **EMPIRE ORCHESTRA:** A very fine waltz couple on the *Songes D'Automne*\* and *Vision of Salome* disc. **IMPERIAL DANCE ORCHESTRA:** *Come to the Dance* is a fine waltz. **DIPLOMAT ORCHESTRA:** *Japanese Lullaby*. **PAVILION PLAYERS ORCHESTRA:** *Marcheta*, fox-trot. **PARAMOUNT ORCHESTRA:** *Fate*. Now we come to **INSTRUMENTAL** records of various kinds. **BANJO:** *Poppies and Wheat* (Olly Oakley). **BELLS**

**AND XYLOPHONE:** *Stephanie Gavotte*. **CELESTE AND ORCHESTRA:** *Sylvia entr'acte*. **'CELLO:** *The Broken Melody*.\* This record was made by Van Biene only two days before his death. **CONCERTINA:** *Blue Bells of Scotland*\* (Prince); *Spring Song* (Rutherford). The piano accompaniment comes out well in the latter. **CORNET AND CONCERTINA:** *Valé*. **CORNET AND BAND:** *A Farewell*.\* **PIANO:** The following of Marie Novello's playing. *Prelude*,\* Godard's *Mazurka*,\* *Rustle of Spring*.\* Played by Frederick Dawson—*The Bees' Wedding*.\* *Fantasia Impromptu* played by Jean Melville. **PICCOLO:** *Old Nick*\* (Eli Hudson). **FLUTE:** *Faust Fantasia*\* (George Ackroyd). The most vigorous example of recorded flute tone I know. **CAVALRY CALLS:** Three perfect discs. **VIOLIN:** *Kuyawiak* (Haidee de Rance). **WIND QUINTETTE:** *Passacaille*.\* **CLARINETTE QUARTETTE:** *Caprice*.\* **PALLADIUM OCTETTE:** *A Lover in Damascus*. Now we come to the singers. Robert Carr (baritone) has a surprisingly good record in *She Alone Charmeth my Sadness*\* and its reverse. Stanley Kirkby is heard at his very best and with a most charming accompaniment in *Mandy's Wedding*.\* Alan Turner (baritone) has a really nice record of Sullivan's *Distant Shore*.\* Jessie Broughton (contralto) on one disc gives us perfect records of *Hussein*\* and *Rory Darlin'*.\* This record is a great find at half a crown. **BARITONE AND TENOR:** *The Moon has Raised*.\* Be sure you get the record numbered 2389. **SPOKEN:** Sir R. Baden Powell's *Address to Boy Scouts*\* is as good a sample of recording as one can get. **HEBREW RECORDS:** I only tried one and this I could not judge except to say that it was brilliant singing perfectly recorded. **MORSE CODE RECORDS:** Being an old signalling officer I *could* judge these. They are splendid. I could desire nothing better for training youngsters, but the most difficult is too easy for an advanced class and some real twisters ought to be added to the set.

\* \* \*

N.B.—I have purposely refrained from giving catalogue information because I wish readers to get the lists containing any numbers they fancy from their dealers, and then if they do not like the pair on the record I have mentioned they may be tempted to try another record of the same series.

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H.T.B.

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## PURPLE LABEL—10-inch Double-sided, Price 6s.

- X314** { Songs My Mother Taught Me - - - - - } CHARLES HACKETT, Tenor.  
 { Thank God for a Garden - - - - - }

## LIGHT BLUE LABEL—12-inch Double-sided, Price 7s. 6d. each.

- L1556** { LE BOURGEOIS GENTILHOMME—(5) Dinner } HAMILTON HARTY  
 { Music and Dance of the Young Cooks; (6) The } Conducting the  
 { Minuet of Lully - - - - - } HALLE ORCHESTRA.  
*Parts 1 and 2 already issued on Record No. L1552 and Parts 3 and 4 on No. L1555.)*
- L1559** { QUARTET IN D MAJOR (Haydn, Op. 76, No. 5.) - }  
 { Part 1.—Allegretto (First Half) - - - - - }  
 { Part 2.—(a) Allegretto (Conclusion); (b) Allegro - } LENER STRING
- L1560** { Part 3.—Largo (First Half) - - - - - } QUARTET  
 { Part 4.—Largo (Conclusion) - - - - - } (Lener, Smilovits,  
 Roth & Hartman).
- L1561** { Part 5.—Menuetto - - - - - }  
 { Part 6.—Finale (Presto) - - - - - }
- L1562** { OTELLO—Duet (Act 1., Scene 3). Part 1.—Stilled by } Duets: MIRIAM  
 { the Gathering Darkness; Part 2.—Could I but Die } LICETTE and  
 { Now (Sung in English) - - - - - } FRANK MULLINGS

## LIGHT BLUE LABEL—10-inch Double-sided, Price 5s. each.

- D1478** { Absent (Metcalf-Squire) - - - - - } 'Cello Solos by  
 { Lullaby (Scott-Warwick Evans) - - - - - } W. H. SQUIRE.
- D1479** { My Lovely Celia - - - - - } FRANK MULLINGS,  
 { Have You seen but a Whyte Lillie Grow? (Ben Jonson) - } Tenor.

## DARK BLUE LABEL—12-inch Double-sided, Price 4s. 6d. each.

- 978** { JUDAS MACCABEUS—How Vain is Man - - - } ARTHUR JORDAN,  
 { THE MESSIAH—Recitative and Aria: He that } Tenor.  
 { Dwelleth in Heaven - - - - - }
- 979** { THE CONDOLIERI—Selection. - - - - - } COURT SYMPHONY  
 { In Two Parts— - - - - } ORCHESTRA.
- 980** { Celebrated Aria (Air for G. string), from Overture in D } COURT SYMPHONY  
 { (for Strings)— - - - - } ORCHESTRA.  
 { (a) Flight of the Bumble Bee; (b) A Musical Box - }

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# "NEW PROCESS" Records for July

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- |      |   |                   |
|------|---|-------------------|
| 3428 | { Here Comes the Groom - - - - - }                            | FRED DUPREZ,      |
|      | { Be Satisfied - - - - - }                                    | Comedian.         |
| 3447 | { Chanson Triste (Tchaikowsky) - - - - - }                    | COURT SYMPHONY    |
|      | { Chant sans Paroles (Tchaikowsky) - - - - - }                | ORCHESTRA.        |
| 3449 | { FAUST—When all was Young - - - - - }                        | MURIEL BRUNSKILL, |
|      | { Ye Banks and Braes - - - - - }                              | Contralto.        |
| 3450 | { Believe Me, if All Those Endearing Young Charms - - - - - } | EDGAR COYLE,      |
|      | { Come Lasses and Lads - - - - - }                            | Baritone.         |

## NEW DANCE RECORDS.

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- |      |   |   |
|------|---|---|
| 3432 | { Eccentric, One Step - - - - - }   | THE SAVOY ORPHEANS  |
|      | { Ah Fim Loo, Fox Trot - - - - - }  | at the Savoy Hotel, London.                                       |
| 3439 | { Take a Step, Fox Trot (from "Toni") (Intro-<br>ducing: Put a Little) - - - - - }              | THE SAVOY HAVANA BAND   |
|      | { Tell Me in the Moonlight, Fox Trot - - - - - }  | at the Savoy Hotel, London.                                       |
| 3440 | { Why Did I Kiss that Girl? Fox Trot - - - - - }  | THE SAVOY HAVANA BAND   |
|      | { The Little Wooden Whistle Wouldn't<br>Whistle, Fox Trot - - - - - }                           | THE COLUMBIA NOVELTY ORCH.<br>(Incidental Chorus by BILLY JONES). |
| 3441 | { Cara, Five Step - - - - - }   | THE SAVOY ORPHEANS.   |
|      | { Dora, Tango - - - - - }   | COLUMBIA DANCE ORCHESTRA.   |
| 3442 | { Before You Go, Fox Trot - - - - - }   | THE SAVOY ORPHEANS  |
|      | { Goo-Goo, Fox Trot, from "To-night's the Night" - - - - - }                                    | at the Savoy Hotel, London.                                       |
| 3443 | { It's You, Fox Trot - - - - - }  | THE SAVOY ORPHEANS.   |
|      | { The Best of Everything, One Step (from "Stop<br>Flirting") (Introducing: Someone) - - - - - } | THE SAVOY HAVANA<br>BAND.   |
| 3444 | { Don't Mind the Rain, Fox Trot - - - - - }   | ART KAHN AND HIS ORCHESTRA.                                       |
|      | { What Does the Pussy-Cat Mean When<br>She says "Me-ow"? Fox Trot - - - - - }                   | COLUMBIA NOVELTY ORCHESTRA<br>(Incidental Chorus by BILLY JONES). |
| 3445 | { Where the Lazy Daisies Grow, Fox Trot - - - - - }   | PAUL SPECHT AND HIS HOTEL   |
|      | { Until To-morrow, Fox Trot (Hasta Manana) - - - - - }  | ALAMAC ORCHESTRA.   |

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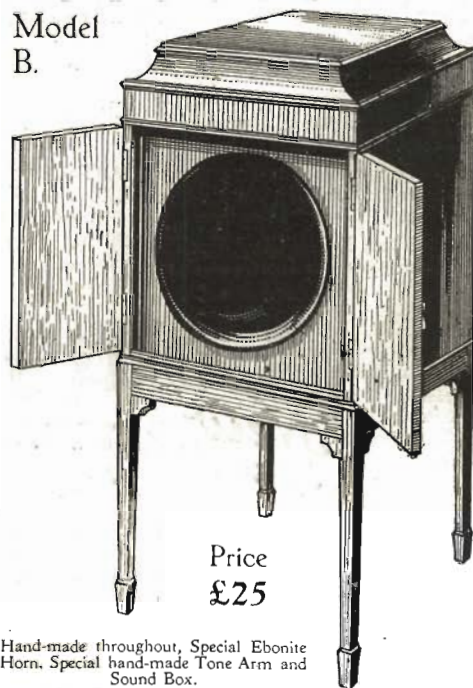
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## LAST QUARTER'S DANCE RECORDS

The Symposium season has set in and THE GRAMOPHONE, with its unflinching instinct for the right thing, has not been idle. The leading dancing teachers have been asked to give a list of what, in their opinion, are the best six records for beginners, the best six for proficient dancers, and the six best waltzes, in the last quarter. The leading dealers have also been approached for their experience of best sellers, and their kind response to our enquiries has been very instructive.

Of the six most popular, "Horsey keep your tail up" is an easy winner, and is the only fox-trot that is mentioned in all the lists received. "Gigolette" follows very close and is distinguished by the fact that it comes first as a best seller on more lists than "Horsey." Next in popularity come "Pasadena," "Night-time in Italy," "Just keep on dancing," and "Maggie," to give the first six only.

It is a dead-heat between "Dear love, my love" and "Dreamy Melody" in the waltz section. "Kiss in the dark," "Riviera Rose," "Pompador," and "Lady of the Lake" follow in order. The standard of waltzes improves as waltzing begins to come into its own again, and this quarter has been marked by many fine waltzes, though none has surpassed the glorious "Wonderful One" which Paul Whiteman played so unforgettably.

Expert opinion on the best six fox-trots for learners is almost unanimous. "Horsey keep your tail up" is first favourite as usual. The other five given by Mr. T. C. Askew are: "Felix kept on walking," "Shanghai Lullaby," "When it's night-time in Italy," "Haggis," "Gigolette," and "Horsey keep your tail up."

Madame Nancy Lee gives "The back porch," "When it's night-time," "I love me," "Gigolette," and "Twelve o'clock."

Madame Kitty Evans, of Southsea, gives "No, no, Nora," "Night in the Woods," "When it's night-time in Italy," "Felix," "Just keep on dancing," and "Linger awhile."

Madame Lorraine Norton, of Birmingham, gives "Just keep on dancing," "Susannah's squeaking shoes," "How's Bonzo?" "Horsey keep your tail up," "Well, I'm surprised," and "Last night on the back porch."

For proficient dancers Mr. Askew recommends "Gigolette," "Shanghai Lullaby," both of which he recommends for beginners also, "The hurdy-gurdy man," "An orange grove in California," "Down on the farm," and "Learn to do the strut."

Madame Lee's choice is "Pasadena," "Honolulu Blues," "In a tent," and "Horsey."

Madame Evans gives "In a tent," "Horsey," "I love me," "Moonlight kisses," "Amber nights," "Twelve o'clock at night."

Madame Lorraine's selection is "Shifting Sands," "Shanghai Lullaby," "In a tent," "Say it with a ukulele," "Night in the woods," "April's lady." She considers the best six waltzes are "Dreamy melody," "Heather Belle," "Waltzing the blues," "Riviera Rose," "Kiss in the dark," and "Through the night."

Mr. Askew chooses "Merry go-round," "Dear love, my love," "Riviera Rose," "A kiss in the dark," "Dreamy melody," and "Sleep."

Madame Evans gives "Waltz me to sleep," "Lady of the lake," "Wonderful one," "Dead roses," "Madame Pompador," and "A kiss in the dark."

With these lists we have arrived at a very fair notion of what is the best in the opinion of the experts. It is interesting to turn to the reports of the dealers, and to compare public with professional taste.

Sir Herbert Marshall gives "Gigolette" as the best seller in Manchester, followed by "Linger awhile," "Take—oh, take those lips away," "I'm going south," "Say it with a ukulele," "Heather belle," "The Oompah trot," "Horsey, keep your tail up," "Dancin' Dan," "Do shrimps make good mothers," "Pasadena," and "Dear love, my love."

Mr. E. Davies finds that the most popular in Liverpool is "When it's night-time in Italy," followed by "Horsey," "Felix," "Back porch," "Pasadena," "Gigolette," "Dreamy Melody," "Maggie," "Honolulu blues," "American Medley," "I love you (little Jessie James)," and "Twelve o'clock."

Messrs. Paterson and Son have sold most of "Gigolette" in Edinburgh; in Glasgow the "Scottish Medley" comes first, and in Aberdeen "Down on the farm." The other Edinburgh

favourites (always in order of popularity) are "Horsey," "Marcheta," "Wembling at Wembley," "Shanghai," "Say it with a Ukulele," "Dancin' Dan," "Pasadena," "Roaming to Wyoming," "Dear love, my love," "The Oompah trot," and "I'm going South." Messrs. Paterson say that the most popular bands are Paul Whiteman's, the Savoy, and the Romaine. The other Glasgow favourites are "Maggie," "I love you," "Pasadena," "Oompah," "Heather belle," "Gigolette," "Take—oh, take," "Somebody's Wrong," "Sittin' in a corner," "That's everything," "When lights are low." Aberdeen's most popular are, second favourite, "Just keep on dancing," followed by "When it's night-time," "When you and I were dancing," "Gigolette," "Haggis," "Oompah trot," "American and Scottish medley," "Pompador waltz," "Why did I kiss that girl?" "Dear love, my love," "Horsey."

Messrs. Duck, Son and Pinker give from Bristol "Oompah trot," "Say it with a ukulele," "I'm going South," "Dreamy melody," "Horsey," "Wembling at Wembley," "Why did I kiss that girl," "Twelve o'clock," "I love my Chili bom-bom," "Dear love," "Maggie," "You'd better stop babying."

Mr. Walters, of the Gramophone Exchange, of 29, New Oxford Street, has sent a list of twelve His Master's Voice records, which he recommends, adding that the dance records of this company have been especially good of late, and this is it: "Shanghai," "Brown skin baby," "Dreamy melody," "April's lady," "Hurdy-gurdy," "Cigarette tango," "Pasadena," "Dear love, my love," "Parisian Pierrot," "An orange grove," "Maybe," "So this is Venice." He gives an extra list of records by other companies. *Columbia*: "Gigolette," "March of the Mannikins," "Shake your feet," and "Horsey" (this last is played with realistic detail by the Savoy Orpheans). *Brunswick*: "Back to town blues," "Weary weazel," and "Sitting in a corner."

Mrs. Alfred Imhof, of New Oxford Street, sends the following: "Gigolette," "Why did I kiss that girl," "Twelve o'clock at night," "April's lady," "In a tent," "Do shrimps?", "Maggie," "Horsey," "Maybe," "When lights are low," "Riviera Rose," "Parisian Pierrot."

Messrs. Scotcher's selections are "Horsey," "Maggie," "When it's night-time," "Dreamy melody," "Twelve o'clock," "Just keep on dancing," "Honolulu blues," "Nights in the Woods," "Gigolette," "Pasadena," "Scottish medley," "I love you."

Finally, Messrs. Murdoch, Murdoch and Co., send this list: "Riviera Rose" (*Savoy Band*), "Dear love, my love" (by the same), "Pasadena" (by the *Romaine Orchestra*), "Wembling at Wembley" (*Jach Hylton Orchestra*), "Parisian Pierrot" (*Romaine Orchestra*), "Horsey" (*Savoy Band*), "American Medley" (the same), "California, here I come" (*California Ramblers*), "Gigolette" (*Savoy Band*), "Tripping along (waltz)," (*Columbia Dance Orchestra*), "You're in Kentucky" (*Garber-Davis Orchestra*), "Maybe" (*Paul Whiteman's Orchestra*). This company finds the Savoy Band and Paul Whiteman's records the most popular.

It is satisfactory to find the experts and the public in complete agreement, and though, of course, there are any number of first-rate records that do not come in these lists, we can fairly say that here we have the best two dozen records for all-round excellence. Only one tango has been mentioned in the lists, so I will quote Mr. Askew, who specially recommends in his letter "Tangoria" and "Mecaneas" (Col.) as the best tangos he knows. The Blues are conspicuous by their absence; this dance never really caught on either in Paris or London, though it was a pleasant change of rhythm for the blasé fox-trotter. The Five Step is attractive and very new in rhythm. Unfortunately there seems to be only one tune published—"Cara"—which is quite good but not exciting. I confess that secretly I have put on the 5-time movement from Tchaikovsky's "Pathétique Symphony" and found it excellent, but I ought not to encourage others in this form of vandalism. I was privileged to hear some advance "Apex" records, and the Tchaikovsky was among them. Excellent records they are, and will be on the market early in the autumn.

I cannot end this article better than by quoting again from Mr. Askew's letter: "How a teacher of ball-room dancing managed to get on before the Gramophone era I tremble to think, but I only begin to appreciate the full value of the gramophone and really good records when I have to do without them."

## THE BEST NEW DANCE RECORDS

The fifteen Edison dance records that have come in are of the usual excellence. I select the following as the best:

- 51302L. "An Orange Grove in California." *Broadway Dance Orchestra.*
- 51316. "Pasadena," *Monaco's Orchestra*, with "Yes, dear," *Kaplan's Melodists*, also excellent, on the other side.
- 51323R. "Cuddle me up, I want to be your baby." *Kaplan's Melodists.* This is even better than it sounds.
- 51321. "Glad," and "The New Orleans Wiggle." *Green Bros.' Band.*
- 51312R. "Maybe." *Broadway Orchestra.*
- 51304R. "California, here I come." *Atlantic Dance Orchestra.*
- 51313R. "There's nobody else but you." *Broadway Dance Orchestra.*
- 51314L. "Why did I kiss that girl?" *Monaco's Orchestra.*
- 51300. "Goodbye, Dobbin," and "Shanghai Lullaby." *Broadway Dance Orchestra.* Both first-rate.
- 51298R. "La Rosita—Tango Fox Trot." *Atlantic Dance Orchestra.*

To turn to the needle-cut records, I am glad to see that the only Five Step in existence, "Cara," has at last been issued by the big companies. I believe till now it could only be had on a "Guardsman," which was quite good enough, but one felt that such a rhythmic novelty should be encouraged. I hope now that someone will compose another tune. I have mentioned Tchakovsky's "Pathetic Symphony" in another column, but have already said too much.

H.M.V. has "Cara" played by *Jack Hylton's Orchestra* (B.1829).

We most of us have our favourite orchestra. Some of us prefer the brilliant Jack Hylton to all others, some of us the Bar Harbour, or the Savoy Orpheans, and I know one family that won't dance to anything but Romaine records. I do not know whether the Marek Weber records are well-known in England, but they certainly ought to be. This is a "straight" orchestra, which does not rely for its effects upon such adventitious aids as comic saxophones or motor horns. Not that I would disparage the versatile saxophone, which is the life and soul of the dance orchestra, but I think a little saxophonic comedy goes a long way, especially on a record, when the personal element is lacking.

The ten best records this month are:

- (1) H.M.V. B.1833. "Arcady." *Paul Whiteman's Orchestra.*
- (2) Parlophone E.10131. "Nights in the Woods." *Marek Weber and his Orchestra* (12in.).
- (3) H.M.V. B.1832. "Whose Izzy is he?" *The Virginians.*
- (4) Parlophone E.10132. "Do what you will." *Marek Weber and his Orchestra* (12in.).
- (5) Parlophone E.5201. "Lazy." *Vincent Lopez and his Orchestra* (10in.).
- (6) Parlophone E.5200. "Maybe." *Vincent Lopez and his Orchestra* (10in.). The best version I have heard of this favourite.
- (7) Parlophone. "What'll I do?" *Vincent Lopez and his Orchestra* (10in.). This is the best waltz record of the month, with a wonderful cornet solo.
- (8) Parlophone E.5200. "The One I love." *Vincent Lopez and his Orchestra.* This certainly is the one I love, and I think most people agree with me.
- (9) H.M.V. B.1829. "Why Worry." *Jack Hylton and his Orchestra*, with "Cara" on the other side.
- (10) H.M.V. B.1835. "Goo Goo" and "It's you, dear." *Romaine Orchestra.*

These are the ten best, and there is not much to choose between them for excellence.

Other desirable records are:

- Voc. X.9121. "When lights are low," *Bar Harbour Orchestra.*
- "On the old lake trail." *Ben Selvin and his Moulin Rouge Orchestra.*

H.M.V. B.1836. "Ala Moana" and "All Scotch." *Romaine Orchestra.*

H.M.V. B.1837. "Teach me." *All Stars and their Orchestra.*

H.M.V. B.1818. "Mississippi Ripples" (Waltz). *International Novelty Orchestra.* "Roll along, Missouri." *Green Arden Orchestra.*

Parlophone E.10132. "Sappho." *Marek Weber and his Orchestra* (12in.).

H.M.V. 1838. "Let's go to Wembley" and "Don't love you." *Jack Hylton and his Orchestra.*

ACO. G.15415. "Wembling at Wembley." "Down on the Farm." *Jeffries and his Rialto Orchestra.*

This month's Columbia records must be held over till next month, as they have not yet come in.

Prices of the above records are Edison 6s., H.M.V. 3s., Parlophone (12in.) 4s. 6d. (10in.) 2s. 6d., Vocalion 3s., and ACO. 2s. 6d.



### TONI

The Marek Weber Orchestra (Parlophone) gives us some of the best numbers from *Toni*, which is being played at the Shaftesbury Theatre. The most attractive number is *For my Friend*, perhaps the best thing in the play, sung, acted and danced with great charm and originality by June and Jack Buchanan. *Don't love you* comes next, with Elsie Randolph as dancing partner. There seems to be no record of *They never ask me twice*, sung by Miss Veronica Brady, whose twinkling feet and gay humour are very refreshing, and it is a good tune.

*Honour and Glory* and *Advertise* are also recorded. All these are 12in. discs, but *Don't love you* can also be had on a 10in., played by the Bohemian Orchestra (Parlophone) and Jack Hylton's Orchestra (H.M.V.), while *Take a Step* may be had also on Columbia (Savoy Havana Band) and on H.M.V. (Romaine Orchestra).

F#



### WORDS WANTED BY READERS

1. "Mama mia che vo sape" (Caruso)—  
By H. E. Adshead, Great Bardfield, Braintree.
2. Lohengrin's Narrative ("In Distant Lands") as sung by Hislop.
3. Prize Song ("Morning was gleaming") as sung by Hislop—  
By H. S. Raby, 28, Clarence Road, Windsor.
4. "The Prize Song" from The Mastersingers (the English Singing Version).
5. "Lolita" (Spanish Serenade) as sung by McCormack for the Columbia.
6. The Requitel (Blumenthal).
7. O Lovely Night (Landon Ronald).
8. Ah, Moon of my Delight (Lehmann).

—By L. B. Says, Tranmere, Old Colwyn.

**NOTICE.**—We have received letters from readers of THE GRAMOPHONE saying that they have experienced a little difficulty in obtaining copies of the magazine. It may be ordered through any bookseller, newsagent or gramophone dealer, and can be bought at most of Messrs. W. H. Smith & Son's railway bookstalls and branches, or by subscription direct from 25, Newman Street, London, W.1, at 14s. per annum, post free.

## FOUR TRANSLATIONS FROM FAUST

## (1) DIO POSSENTE

Dio possente, Dio d'amor !  
*Almighty God, God of Love !*  
 Nel lasciare il patrio suol,  
*In leaving my native land*  
 A te affido, in tanto duol,  
*To Thee I entrust, in great sorrow,*  
 La mia suora, il casto fior ;  
*My sister, that chaste flower ;*  
 Proteggi e guida la, ah si !  
*Protect and guide her, ah yes !*  
 E l'angiol vigile  
*And may the angels watch*  
 All' alma ingenua,  
*Over her guileless soul,*  
 Deh ! sia scudo ognor  
*Ah, let each one be a shield*

All' alma ingenua,  
*To her guileless soul,*  
 Sia scudo ognor, sia scudo ognor.  
*May each be a shield, may each be a shield.*  
 Là sul campo nel dì della pugna  
*There on the field in the day of battle*  
 Ah ! si,  
*Ah ! yes,*  
 Fra le file primiero sarò  
*In the front line shall I be*  
 E lieto da prode, se il fato lo vuol,  
*And gladly in the van, if fate wills it,*  
 Ricoperto di gloria cadrò ;  
*Covered with glory I will fall ;*  
 Ma nell' estremo anelo  
*But with my last breath*  
 Pregherò ancora il cielo  
*I shall still pray to heaven*  
 Per la mia suora.  
*For my sister.*  
 Dio possente ! Dio d'amor !  
*Almighty God ! God of Love !*  
 Nel lasciare il patrio suol  
*In leaving my native land*  
 A ti affido in tanto duol  
*To Thee I entrust in great sorrow*  
 La mia suora, il casto fior.  
*My sister, that chaste flower.*  
 Ah ! per la suora pregherò  
*Ah ! for my sister I shall pray*  
 Sino all' estremo anelo pregherò !  
*And with my last breath I shall pray !*

## ENGLISH SINGING VERSION

By H. F. Chorley.

Even bravest heart may swell  
 In the moment of farewell,  
 Loving smile of sister kind,  
 Quiet home I leave behind.  
 Oft shall I think of you,  
 When'er the wine cup passes round.  
 When alone my watch I keep,  
 And my comrades lie asleep  
 Among their arms upon the tented battle ground.

But when danger to glory shall call me,  
 I still will be first, will be first in the fray,  
 As blithe as a knight in his bridal array,  
 As a knight in his bridal array.  
 Careless what fate may befall me,  
 Careless what fate may befall me,  
 When glory shall call me.  
 Yet the bravest heart may swell  
 In the moment of farewell,  
 Loving smile of sister kind,  
 Quiet home I leave behind,  
 Oft shall I sadly think of you  
 When far away, far away.

## (2) VEAU D'OR

Le veau d'or est toujours debout  
 Dio dell'or, del mondo signor,  
*The golden calf is always master,*  
 On encense sa puissance  
 Sei possente risplendente  
*Incense is offered to his power*  
 On encense sa puissance  
 Sei possente risplendente  
*Incense is offered to his power*  
 D'un bout du monde à l'autre bout !  
 Culto hai tu maggior quaggiù !  
*From one end of the world to the other !*  
 Pour fêter l'infâme idole  
 Non v'ha un nom che non t'incensi  
*To celebrate the infamous idol*  
 Rois et peuples confondus  
 Stan prostrati innanzi a te  
*Kings and peoples in confusion*  
 Au bruit sombre des écus  
 Ed i popoli ed i re  
*At the sinister sound of money*  
 Dansent une ronde folle  
 I bei scudi tu dispensi ;  
*Dance a mad round*  
 Autour de son piédestal  
 Della terra il Dio sei tu  
*About his pedestal,*  
 Autour de son piédestal  
 Della terra il Dio sei tu  
*About his pedestal,*  
 Et Satan conduit le bal, conduit le bal,  
 Tuo ministro è Belzebù, è Belzebù,  
*And Satan conducts the ball, conducts the ball,*  
 Et Satan conduit le bal, etc.  
 Tuo ministro è Belzebù, etc.  
*And Satan conducts the ball.*

Le veau d'or est vainqueur des dieux !  
 Dio dell'or d'ogni altro maggior,  
*The golden calf is the conqueror of gods*

Dans sa gloire dérisoire  
 Non uguale, non rivale  
*In his derisive glory,*  
 Dans sa gloire dérisoire  
 Non uguale, non rivale  
*In his derisive glory*

Le monstre abjecte insulte aux Cieux !  
 Temi tu qui n'è lassù !  
*The abject monster insults Heaven !*

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 Tu contempli a'piedi tuoi  
*He contemplates (O, strange fury !)*

A ses pieds le genre humain,  
 I mortali in lor furor  
*At his feet the human race*

Se ruant le fer en main  
 Dell'acciaro struggitor  
*Groveling, weapon in hand,*

Dans le sang e dans la fange ;  
 Cader vittime se il vuoi ;  
*In the blood and in the mud*

Où brille l'ardent métal  
 Della terra il Dio sei tu  
*Where glitters the molten metal*

Où brille l'ardent métal  
 Della terra il Dio sei tu  
*Where glitters the molten metal,*

Et Satan conduit le bal, conduit  
 Tuo ministro è Belzebù, è Belzebù,  
*And Satan conducts the ball, conducts—*

Et Satan conduit le bal, etc.  
 Tuo ministro è Belzebù, etc.  
*And Satan conducts the ball, etc.*

### ENGLISH SINGING VERSION

By H. F. Chorley.

Clear the way for the Calf of Gold !  
 In his pomp and pride adore him,  
 In his pomp and pride adore him  
 East or West, through hot or cold,  
 Weak and strong must bow before him !  
 Wisest men do homage mute  
 To the image of the brute,  
 Dancing round his pedestal,  
 Dancing round his pedestal.  
 Dancing round his pedestal,  
 While old Mammon leads the ball,  
 Leads off the ball, etc.

King is the Calf of Gold !  
 On their thrones the gods defying,  
 On their thrones the gods defying,  
 Let the Fates or Furies scold ;  
 Lo ! his empire is undying !  
 Pope and poet join the ring,  
 Laurell'd chiefs his triumph sing,  
 Dancing round his pedestal, etc.

### (3) CAVATINA

Salut ! demeure chaste et pure !  
 Salve ! dimora casta e pura !  
*Hail, dwelling chaste and pure !*

Salut ! demeure chaste et pure !  
 Salve ! dimora casta e pura !  
*Hail, dwelling chaste and pure !*

Où se divine la présence  
 Che a me riveli la gentil fanciulla,  
*Where is revealed the presence*

D'une âme innocente et divine !  
 Che al guardo mio la celi !  
*Of a heart innocent and divine !*

Que de richesse en cette pauvreté !  
 Quanta dovizia in questa povertà !  
*What wealth amidst this poverty !*

En ce réduit que de félicité !  
 In quest' asil quanta felicità !  
*In this retreat what happiness !*

Que de richesse, que de richesse en cette pauvreté !  
 Quanta dovizia, quanta dovizia in questa povertà !  
*What wealth, what wealth in this poverty !*

En ce réduit que de félicité !  
 In quest' asil quanta felicità !  
*In this retreat what happiness !*

O Nature, c'est là que tu la fis si belle,  
 O bei locchi ! bei lari, ove leggiadra e bella !  
*O Nature, 'tis here that thou madest her so lovely,*

C'est là que cette enfant a grandi sous ton aile,  
 Ella aggirarsi suol, ove gentile e snella,  
*'Tis here that this child grew up beneath thy wing,*

A dormi sous tes yeux !  
 Ella percorre il suol !  
*Slept beneath thine eyes !*

Là que ton haleine enveloppant son âme  
 Qui la baciava il sole, e le dorava il crine,  
*Here that with thy breath wreathing her soul*

Tu fis avec amour épanouir la femme  
 Su voi rivolger suol le luci sue divine  
*With love thou madest the woman blossom*

En cet ange des Cieux !  
 Quell' angelo del ciel !  
*Into this angel of heaven !*

C'est là ! Oui, c'est là !  
 Si, quà ! Si, si quà !  
*'Tis here ! Yes, 'tis here !*

Salut ! demeure chaste et pure ! etc.  
 Salve ! dimora casta e pure ! etc.  
*Hail, dwelling chaste and pure ! etc.*

### ENGLISH TRANSLATION

By H. F. Chorley.

All hail, thou dwelling pure and lowly !  
 All hail, thou dwelling pure and lowly !  
 Home of angel fair and holy,  
 All mortal fair excelling !  
 What wealth is here, what wealth outbidding gold,  
 Of peace and love and innocence untold !  
 What wealth is here, of peace and love,  
 What wealth outbidding gold,  
 Of peace and love, and innocence untold !

Bounteous Nature ! 'twas here by day thy love was taught her,  
 Here thou didst with care overshadow thy daughter  
 In her dream of the night !  
 Here waving tree and flower  
 Made her an Eden-bower  
 Of beauty and delight ;  
 For one whose very birth  
 Brought Heaven to our Earth !  
 'Twas here ! Here, 'twas here !  
 All hail, thou dwelling, etc.

### (4) SÉRÉNADE

Vous qui faites l'endormie  
 Tu che fai l'addormentata,  
*You who play the sleeping beauty,*

N'entendez-vous pas, n'entendez-vous pas,  
 Perché chiudi il cor, perché chiudi il cor,  
*Do you not hear, do you not hear,*

O Catherine, ma mie,  
 Caterina, idolatrata,  
*O Catherine, my sweet,*

N'entendez-vous pas  
 Perché chiudi il cor  
*Do you not hear*

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A cotanto amor ?  
*My voice and my step ?*

Ainsi ton galant t'appelle  
Ma l'amico favorito,  
*Thus thy lover calls thee,*

Ainsi ton galant t'appelle,  
Ma l'amico favorito,  
*Thus thy lover calls thee,*

Et ton coeur l'en croit, ah, ah, ah !  
Ricever non val, ah ! ah ! ah !  
*And thy heart believes it, ah ! ah ! ah !*

N'ouvre ta porte, ma belle,  
Se non t'ha pria messo al dito,  
*Open not thy gate, my lovely one,*

Que la bague au doigt,  
L'anello nuzial,  
*But with the ring on thy finger,*

N'ouvre la porte, ma belle,  
Se non t'ha pria messo al dito,  
*Open not thy gate, my lovely one,*

Que la bague au doigt,  
L'anel nuziale,  
*But with the ring on thy finger,*

Que la bague au doigt.  
L'anel nuzial !  
*The ring on thy finger !*

Catherine que j'adore  
Caterina esser crudele  
*Catherine that I adore !*

Pourquoi refuser, pourquoi refuser,  
Tanto crudel, non vuol, non vuol,  
*Why refuse, why refuse.*

A l'amant qui vous implore,  
Da negar al suo fedel,  
*The lover who implores you,*

Pourquoi refuser  
Un solo bacio,  
*Why refuse*

Un si doux baiser ?  
Un solo, al suo fedel ?  
*So sweet a kiss ?*

Ainsi ton galant supplie  
Ma l'amico favorito  
*Thus thy lover woos,*

Ainsi ton galant supplie  
Ma l'amico favorito  
*Thus thy lover woos,*

Et ton coeur l'en croit, ah, ah, ah !  
Ricever non val, ah, ah, ah !  
*And thy heart believes it, ah ! ah ! ah !*

Ne donne un baiser, ma mie,  
Se non t'ha pria messo al dito  
*Give not a kiss, my sweet,*

Que la bague au doigt, etc.  
L'anello nuzial, etc.  
*But with the ring on thy finger, etc.*

## ENGLISH SINGING VERSION

By H. F. Chorley.

Catarina, while you play at sleeping  
You contrive to hear,  
You contrive to hear,  
Thro' the lattice shyly peeping  
That your love is near,  
That your love is near !

Sang the gay gallant, while creeping,  
Sang the gay gallant, while creeping  
To his mistress dear, ha ! ha !

'Ere the tell-tale moon had risen  
This a bird of night did sing,  
Lock thy heart like any prison  
Till thou hast a ring,  
Till thou hast a ring.

## FIVE GERMAN SONGS

### UNGEDULD

(Impatience.)

Music by Schubert.

Frieda Hempel (H.M.V. D.A.251, 10in. Double-sided, Red.)

Ich schnitt' es gern in alle Rinden ein,  
*I'd like to cut it into every bark,*

Ich grub' es gern in jeden Kieselstein,  
*I'd like to carve it in each little stone,*

Ich möcht' es sä'n auf jedes frische Beet  
*I'd have it sown in every garden bed*

Mit Kressensamen, der es schnell verräth,  
*With cress-seed, which would quickly make it seen,*

Auf jeden weissen Zettel möcht' ich's schreiben :  
*O that I might on every white sheet write it ;*

Dein ist mein Herz, dein ist mein Herz,  
*Thine is my heart, thine is my heart,*

Und soll es ewig, ewig bleiben !  
*And thine it is for ever-, evermore !*

\*Ich möcht' mir ziehen einen jungen Staar,  
*I'd like to train a little starling*

Bis dass er spräch' die Worte rein und Klar,  
*Until he could these words speak pure and clear,*

Bis er sie spräch' mit meines Mundes Klang,  
*And speak them in the tone of my own voice,*

Mit meines Herzens vollem, heissem Drang,  
*And with the impulse of my full warm heart,*

Dann sang' er hell durch ihre Fensterscheiben :  
*Then brightly should he sing it at thy window-pane :*  
Dein ist mein Herz, etc.

Den Morgenwinden möcht' ich's hauchen ein,  
*O that it might be breathed upon the morning air,*  
Ich möcht' es säuseln durch den regen Hain ;  
*And through the swaying branches in the wood be murmured ;*

O leuchtet' es aus jedem Blumenstern,  
*O might it shine in every flower star,*

Trüg' es der Duft zu ihr von nah und fern,  
*And be borne to thee by perfume from near and far,*

Ihr wogen, könnt' ihr nichts als Räder treiben ?  
*Ye waters, can't thou drive nothing else but wheels ?*  
Dein ist mein Herz, etc.

Ich meint', es müsst' in meinen Augen steh'n,  
*I think it must show plainly in my eyes,*

Auf meinen Wangen müsst' man's brennen seh'n,  
*And all must see it burning in my cheeks,*

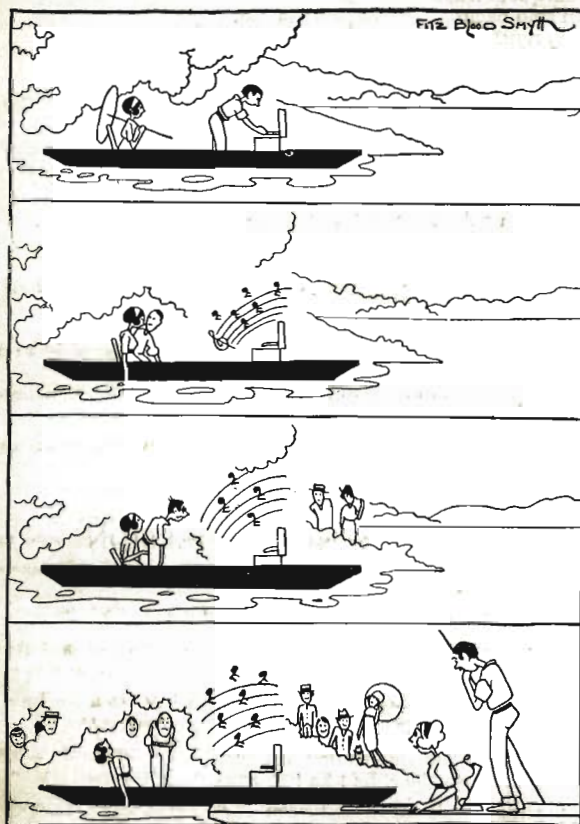
Zu lesen wär's auf meinen stummen Mund,  
*And read it from my silent mouth,*

Ein jeder Athemzug gäb's laut ihr kund :—  
*And every breath reveal it to her plainly :—*

Und sie merkt nichts von all' dem bangen Treiben.  
*And yet she notices nothing of all my agitation.*

Dein ist mein Herz, etc.

\* This verse is omitted in Hempel's record.



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## HAIDEN-RÖSLEIN

Music by Schubert.

Claire Dux (Brunswick, A 15061; 10in. Double-sided, Gold.)

Sah ein Knab' ein Röslein steh'n, Röslein auf der Haiden,  
*A lad espied a little rose growing on the common,*

War so jung und morgenschön,  
*It was so young and fresh as morn,*

Lief er schnell es nah' zu seh'n,  
*He hurried to admire it,*

Sah's mit vielen Freuden.  
*And saw it with great joy.*

Röslein, Röslein, Röslein roth, Röslein auf der Haiden.  
*Rosebud, rosebud, rosebud red, rosebud on the common.*

Knabe sprach: "ich breche dich, Röslein auf der Haiden!"  
*Said the lad, "I shall pluck you, rosebud on the common!"*

Röslein sprach: "ich steche dich,  
*Said the rosebud: "I'll prick you,*

Dass du ewig denkst an mich,  
*That you'll always think of me,*

Und ich will's nicht leiden."  
*For I will not suffer it."*

Röslein, Röslein, Röslein roth, Röslein auf der Haiden.

Und der wilde Knabe brach's Röslein auf der Haiden;  
*And the wilful lad snapped off the rosebud on the common;*

Röslein wehrte sich und stach,  
*Though the rosebud fought and pricked,*

Half ihr doch kein Weh und Ach,  
*Her cries and tears availed her nought,*

Musst' es eben leiden.  
*She was compelled to suffer it.*

Röslein, Röslein, Röslein roth, Röslein auf der Haiden.

## WIDMUNG

(Dedication.)\*

Music by Schumann.

Freida Hempel (H.M.V. D.A.557, 10in. Double-sided Red).

Du meine Seele, du mein Herz,  
*Thou my soul, thou my heart,*

Du meine Wonn', o du mein Schmerz,  
*Thou my joy, thou my grief,*

Du meine Welt, in der ich lebe,  
*Thou my world, in which I live,*

Mein Himmel du, darein ich schwebe,  
*My Heaven thou, in which I hover,*

O du mein Grab, in das hinab  
*Thou my grave in which*

Ich ewig meinen Kummer gab'.  
*My sorrow is for ever buried.*

Du bist die Ruh', du bist der Frieden,  
*Thou art rest, thou art peace,*

Du bist vom Himmel mir beschieden.  
*Thou wert assigned to me by Heaven,*

Dass du mich liebst, macht mich mir werth,  
*That thou lov'st me makes me worthy,*

Dein Blick hat mich vor mir verklärt,  
*Thy glance has transfigured me to mine own self,*

Du hebst mich liebend über mich,  
*Thou raisest me loving above myself,*

Mein guter Geist, mein bessres Ich!  
*My good spirit, my better self!*

Du meine Seele . . .  
to . . . darein ich schwebe,  
Mein guter Geist, mein bessres Ich!

\* Schumann dedicated his first volume of songs to his fiancée, and placed this song first in the volume.

## WIEGENLIED (LULLABY)

(Mozart.)

Frieda Hempel (H.M.V. D.A.557, 10in., Double-sided, Red).

Schlafe, mein Prinzchen, schlaf' ein, es ruh'n nun Schäfchen  
und Vögelein,  
*Sleep on, my darling, sleep on, the lambs and the birds are at*

rest,

Garten und Wiese verstummt, auch nicht ein Bienchen mehr  
summt',  
*Garden and meadow are still, the little bees no longer hum,*

Luna mit silbernem Schein gucket zum fenster herein,  
*The moon with its silvery rays peeps through the window in here,*

Schlafe beim silbernem Schein, schlafe, mein Prinzchen,  
schlaf' ein, schlaf' ein, schlaf' ein!

*Sleep by the silvery light, sleep on, my darling, sleep on!*

Wir ist beglückter als du? Nichts als Vergnügen und Ruh'!  
*Who is happier than thou? Nothing but pleasure and rest!*

Spielwerk und Zucker vollauf, und noch Karossen im Lauf,  
*Toys and sweets to your fill, and running carriages too,*

Alles besorgt und bereit, dass nur mein Prinzchen nicht schreit,  
*All is prepared and put right, that you, my dear, shall not cry,*

Was wird da Künftig erst sein? Schlafe, mein Prinzchen,  
schlaf' ein, schlaf' ein, schlaf' ein.

*What will the future bring forth? Sleep on, my darling, sleep on.*

Alles im Schlosse schon liegt, alles in Schlummer gewiegt,  
*All in the house are in bed, all in the arms of sleep lie,*

Reget kein Mäuschen sich mehr, Keller und Küche sind leer,  
*No more the little mouse stirs, cellar and kitchen are bare,*

Nur in der Zofe Gemach tönet ein schmachthendes Ach!  
*Save only in the maid's room, whence sounds a languishing sigh!*

Was für ein Ach mag dies sein? Schlafe, mein Prinzchen,  
schlaf' ein, schlaf' ein, schlaf' ein!

*What sort of sigh may this be? Sleep on, my darling, sleep on!*

## DER TOD UND DAS MÄDCHEN

(Death and the Maiden.)

(Schubert.)

(Gerhardt, Vocalion, L 5036, 10in., Single-sided.)

THE MAIDEN:

Vorüber! Ach, vorüber! geh' wilder Knochenmann! Ich bin  
noch jung, geh' lieber! und rühre mich nicht an, und  
rühre mich nicht an!

*Pass me by! Ah, pass me by! hence, grim death! I am still*  
*young, so go! and touch me not, and touch me not!*

DEATH:

Gieb deine Hand, du schön und zart Gebild! bin Freund und  
komme nicht zu strafen. Sei gutes Muths! ich bin nicht  
wild, sollst sanft in meinen Armen schlafen!

*Give me thy hand, thou fair and tender being! I am a friend and*  
*come not to punish. Have courage! I am not wild, thou*  
*shalt sleep softly in my arms!*

[The score of *Faust* is published by Messrs. Boosey & Co. The German songs are contributed by Mr. H. F. V. Little.]

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# Analytical Notes and First Reviews

(Readers are reminded that the following reviews are only first impressions. The Editor will deal with the July records as well as with those of March, April, and June in his Quarterly Review of Records in the August number. In cases where miniature scores of the music can be obtained from Messrs. Goodwin and Tabb, 34, Percy Street, London, W. 1, a reference "G. and T." with the price is given.)

**COLUMBIA.**—L1559—1561 (12in. d.s., 7s. 6d. each, three records).  
—The Lener String Quartet: Quartet in D major (Haydn, Op. 76, No. 5). [G. and T. 1s.]

The Lener Quartet and the Columbia Company have cause to be proud of these records. The appearance of a complete Haydn quartet is sure to be a welcome event for gramophonists in any case; but here the playing is so clear and neat, the balance so good, and the recording so satisfactory that they have particular reason to congratulate themselves. I have hardly ever heard a record of a quartet in which the second violin and the viola have been so easy to follow. There are no cuts.

Part I. *Allegretto*.—The first movement divides itself clearly into four sections, and in a way resembles a set of variations. The first violin opens the first section with a beautiful melody in the major, quietly accompanied by the other instruments. This continues till about the middle of the first record, and then we come to the second section; the 'cello plays the same opening phrase, but continues it quite differently in the minor, the other strings making little interjections above it. Presently these interjections turn into quick and delicate descending scale passages which one instrument takes up from another, the new version of the theme being heard as well.

Part II.—With part two we return to the first form of the tune, which is again played by the first violin, but this time with some embellishment and variation. The last section of the movement (*Allegro*) is based on the second section, but is in the major key, with a change of time and considerable alterations.

Part III. *Largo*.—This is the second movement. It is in the key of F sharp major, a very rare key in music of this period. The violin sings a slow melody which occupies the first nine bars, and then at bar 10 gives us a little rhythmic figure, of which great use is made later on. Presently the 'cello takes up the original tune, then the viola. Soon afterwards the key begins to change and we come to the middle section of the movement, in which the foregoing material is used in various ways. This section ends shortly after the beginning of

Part IV., and the first page of the score is repeated with slight variations, the whole being rounded off by a brief *Coda* founded on the rhythmic phrase above mentioned.

Part V. *Menuetto*.—The *Minuet* starts with a gay tune on the violin. Haydn loved this movement, and usually allowed his sense of humour to show itself here. We can see it in the use he makes of a little phrase of two short unaccented notes followed by a longer accented one. The *Trio* is in the minor, and the 'cello has most of the fun. He spends most of the time growling away quite happily, very low down. The other instruments relieve him occasionally, but for the most part they simply accompany. The repetition of the *Minuet* completes the movement.

Part VI. *Finale*.—This is Haydn at his merriest. He opens with three detached phrases which serve as a call to attention; then we hear the second violin and viola play a series of repeated notes, above which the first violin immediately strikes up a cheerful dance tune. It is this tune that plays the chief part in the movement, all the instruments having plenty to say about it. But the opening call is used too, and so are the repeated notes. These bear a certain resemblance to the opening of Beethoven's *Fifth Symphony*, but how different is the effect that they produce here! In places the music becomes slower for a moment, and we get some full chords. But Haydn is feeling far too happy to be serious for more than a bar or two at a time. It is a most exhilarating movement, and one would like to dance to it, if only one could dance fast enough.

PERCY PASSAGE.

**HIS MASTER'S VOICE.**—D.865-868 (12in., d.s., 6s. 6d. each).—  
Virtuoso String Quartet: Quartet in D major, Op. 11 (Tchaikovsky). [G. and T. 1s.]

A complete recording of Tchaikovsky's first *Quartet* does the composer honour, for the musical worth of it is not very great, though the music is always melodious and sometimes beautiful; but we do want that complete Beethoven quartet please! It is remarkable, as has been said before, that Tchaikovsky was able so completely to lay aside his grand manner and adapt his genius to the austerities of quartet writing. He did so, as will be heard, with complete success and a full realisation of the delicacy of the new medium.

*First Movement. Moderato e semplice. Parts I. and II.*—The first tune is of a syncopated nature and so impresses the memory more firmly than if this were not the case. The little running passages that next appear on all four instruments are a kind of pendant and will be used contrapuntally with this first tune later on. The second tune, *largamente e cantabile*, does not offer much contrast to the first and is somewhat similarly constructed, though not syncopated; it is heard again immediately on the 'cello with first violin embroideries which pass on to the viola and second violin; by this time a considerable climax (*poco più mosso-sempre con fuoco*) is reached. The two tunes are now developed and presently a very well-known Tchaikovsky device appears—a phrase rising step by step while first violin and viola have rapid passage work; here this side ends. With the next side we are back at the first tune (*leggieramente*) on the second violin, while the first has passages similar to the pendant previously heard—coloratura embellishments. The *coda* is marked *allegro non troppo ma con fuoco*, with later a *poco accelerando*, and is a veritable whirl of strings.

*Second Movement. Andante Cantabile. Part I.*—This much-recorded movement is here given at last in full; it is very beautiful and because of it the quartet has achieved fame. Two tunes are heard: the first has some pleasing points of imitation clearly marked, but the second, a Russian folk song, is the more attractive and is given a worthy and ingenious setting—a 'cello chromatic ground bass heard before the entry of the tune and continuing constantly while above it the first violin gives out the tune. The second side begins with the recapitulation of the first tune now in unison on all the strings except the 'cello, which has a contrapuntal passage below. The second entry of the folk tune is disappointing and rather commonplace as heard on the first violins' G string with the rest *pizzicato*. The *coda* proves a redeeming feature.

*Third Movement. Scherzo.*—This movement has also been recorded before; the first tune has a strongly accented second (usually weak) beat and the flavour of a mazurka; its second section is directed to be played *au talon*, and then the first section returns again as is usual in this type of movement. The *Trio* also shows the second beat as strong, the tune being imposed on 'cello mutterings; a charmingly quiet *dolcissimo e cantabile* follows and makes a delightful contrast; then all as before.

*Fourth Movement. Allegro giusto. Parts I and II.*—A vigorous *finale* with an excellent first tune and *cantabile* section following. The three notes at the start bite well into the memory and form one of those little sign-posts so valuable in a tune for the listener to get hold of—they will be heard on all the instruments. There is some very brilliant passage work in this movement and a tempestuous *coda* with the three-note phrase values doubled.

The Virtuoso Quartet do not, luckily, live up to their unfortunately chosen name.\* This is an excellent and competent body of players and the slow movement in this work is especially well done.

\* A quartet, as I once remarked before, is essentially a republic not a monarchy, and artists who call themselves virtuosi are invariably petty monarchs.

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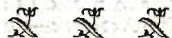
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**HIS MASTER'S VOICE.**—D.863 (12in., d.s., 6s. 6d.).—**Harold Samuel** (pianoforte): *Prelude and Fugue in B flat* (Bach) and *Fantasia in C minor* (Bach).

Harold Samuel plays a very well-known *Prelude and Fugue* from the first book of the "48." The *Prelude* has some of those sweeping recitative phrases that are such a feature of the Chromatica, and the *Fugue* is one long, gentle laugh—the kind of internal laugh the best humorists give us. The *Fantasia in C minor* is a vigorous piece of writing and, like all Bach, calls for playing utterly free from smudginess. It goes without saying that Mr. Samuel is impeccable in this respect and that his interpretation of these pieces is most distinguished. The piano tone is good without being superlatively good.



## BRUNSWICK

105046 (10in., d.s., 5s. 6d.).—**Josef Hofmann** (piano): *Murmurs of the Forest* (Liszt) and *Gavotte* (Gluck-Brahms).

105049 (10in., d.s., 5s. 6d.).—**Leopold Godowsky** (violin): *A la bien-aimée* (Op. 59, No. 2) (Schuett) and *Capriccio in F minor* (Dohnanyi).

2540 (10in., d.s., 3s. 6d.).—**Allen McQuhae** (tenor): *Molly Brannigan* and *The Meeting of the Waters* (Moore).

2519 (10in., d.s., 3s. 6d.).—**The Fireside Quartet** (male voices, with orchestra): *Home, Sweet Home*, and *Annie Laurie*.

25017 (12in., d.s., 6s. 6d.).—**Vessella's Italian Band: Finlandia**, Op. 26, No. 27 (Sibelius) and *Benediction of the Swords* from *Les Huguenots* (Meyerbeer).

Hofmann's technique is really amazing and pianists will learn much from the miraculous lightness of the right hand in Liszt's vapid salon piece; it is best to regard it in the light of a technical exercise. The Gluck-Brahms' *Gavotte* is very attractive and in both pieces the piano tone is first rate. This also applies to Godowsky's record, on which the name of Dohnanyi appears for the first time, I believe, in recorded music. This composer, a Hungarian, was born in 1877 and made a great reputation, at first as a pianist, playing over here for the first time in 1898, since when he has devoted himself principally to composition. Some of his chamber music would be very welcome in recorded form. This *Caprice* is a continuous cascade of notes of slight musical value, but wonderfully played. The reverse is another drawing-room piece by a Mr. Schuett; it is his Op. 59, No. 2!!

There was a song called *I cannot sing the old songs*—nor, apparently, can Mr. McQuhae, in spite of his Irish name.

In a desert place far from civilisation the record by the Fireside Quartet might move me to tears, but by my own fireside this lachrymose saccharine *Home, Sweet Home* and *Annie Laurie* move me to an emotion only connected with tears in their last stages. Humorous relief is provided, however, by the spurious Scotch accent of the bass.

Vessella's Italian Band chews up Sibelius' *Finlandia* with much gusto. I have never heard trumpets bark so fiercely. The band is better suited in Meyerbeer's circus piece, the *Benediction of the Swords*.

This is a poorish list for Brunswick—no Rethberg, no Claire Dux, no Virginia Rea. And why on earth have none of the Ivoguen records reached us from the American catalogue?

N. P.



## COLUMBIA

X314 (10in. d.s., 6s.).—**Charles Hackett** (tenor): *Songs my mother taught me* (Dvorák) and *Thank God for a Garden* (del Riego).

L1556 (12in. d.s., 7s. 6d.).—**The Hallé Orchestra**, conducted by Hamilton Harty: *Le Bourgeois Gentilhomme* (Strauss). (5) *Dinner Music and Dance of the Young Cooks*. (6) *The Minuet of Lully*.

L1562 (12in. d.s., 7s. 6d.).—**Miriam Licette** (soprano) and **Frank Mullings** (tenor): Duet from Act 1, Scene 3 of *Otello* (Verdi), *Stilled by the Gathering Darkness*, and *Could I but Die Now*.

D1478 (10in. d.s., 5s.).—**W. H. Squire** (cello): *Absent* (Metcalf-Squire) and *Lullaby* (Scott—Warwick-Evans).

D1479 (10in. d.s., 5s.).—**Frank Mullings** (tenor): *My lovely Celia* (arr. Lane Wilson) and *Have you seen but a Whyte Lillie grow?* (Ben Jonson).

978 (12in. d.s., 4s. 6d.).—**Arthur Jordan** (tenor): *How vain is man from Judas Maccabeus* and *He that Dwelleth in Heaven* from *The Messiah* (Handel).

979 (12in. d.s., 4s. 6d.).—**Court Symphony Orchestra**: *The Gondoliers*—Selection (Sullivan).

980 (12in. d.s., 4s. 6d.).—**Court Symphony Orchestra**: *Celebrated Aria* (air for G string) from *Overture in D* (Bach) and (a) *Flight of the Bumble Bee* (Rimsky-Korsakov); (b) *A Musical Box* (Liadov).

Mr. Hackett has relapsed from opera once more, and I still think that he is ill-advised to do so. Of course he has a good voice, but he is not suited to this type of singing. *Songs my mother taught me* is less difficult to interpret than a Schubert song, but if you drag it, as Mr. Hackett does in places, you ruin utterly the subtle rhythm of the piano part. *Thank God for a Garden* I do not think much of as a song, and the rendering is marred by the singer's ineffectual attempts to swallow a pill. Mr. Mullings is another operatic tenor who has launched out into unfamiliar seas in his solo record. He takes a different type of song from Mr. Hackett, and seems to understand it rather better. Indeed the end of *My lovely Celia* is really good. His treatment of the Ben Jonson lyric I did not like so much, and, on the whole, I prefer him too in opera. In the *Otello* duet he and Miss Licette have scored a distinct success, although once or twice Mr. Mullings seems to be straining his voice. The music is fine; *Otello* is one of Verdi's masterpieces, and the sureness with which he secures his effects is a constant source of wonder. The orchestration is varied and always comes off; the balance is good, and at the very end of the duet the recording of the orchestra (good throughout) is magnificent. The surface, too, struck me as even better than usual.

Arthur Jordan pleased me with his fresh, clean singing, though it would, it is true, be difficult to sentimentalise these fine virile songs of Handel. The balance is not bad, but I could have wished for a little more orchestra. I might add, by the way, that *He that dwelleth in Heaven* is a short recitative leading to the well-known air *Thou shalt break them in pieces* which is also on the record. I enjoyed these songs and am glad to be able to say so.

Some further numbers from *Le Bourgeois Gentilhomme* confirm the high opinion I have formed of this set of records. The dinner music is almost Rabelaisian in its downright frankness, and provides the brass with plenty of amusement. *The Dance of the Young Cooks* is not quite so interesting. It is rather too full of Strauss's mannerisms, and the recording seemed to me not quite so good. *The Lully Minuet* is not in my version of the score, but is none the less pleasant on that account. There are one or two of those characteristic touches of counterpoint which so often enhance the charm of Strauss's music.

Readers will have grown tired of my protests against "arrangements," but I shall not cease to cry out, any more than a divorce judge would. I can bear a master like Strauss letting his fancy play on the music of Lully and others, but when Mr. Squire gets to work with *Absent*, I wilt and droop. The *Lullaby* is rather better music, and as in the original version there is only a minimum of words the crime is less heinous. But it all seems rather a waste of good playing and good recording.

Somewhat to my own surprise I found myself liking the pieces of the Court Orchestra more than almost anything in this list. Their rendering of the famous G string aria is a very fine bit of work. *The Flight of the Bumble Bee* is an excellent piece of its kind, brilliantly orchestrated, and very clearly played. Liadov's *Musical Box* is also well played, and is a clever and successful specimen of musical humour. The recording of all this set is first-rate.

PERCY PASSAGE.

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For details see p. XXVIII.

## EDISON

- 50200.—**André Benoist** (piano): **The Two Larks** (Leschetizsky) and (a) **Prelude—Arabesque** (Rogers), (b) **Butterfly** (Grieg).
- 51027.—**Victor Young** (piano): **Valse Caprice** (Newland) and **Fifth Nocturne** (Leybach).
- 51310.—**Ernest L. Stevens** (piano): **Just One Rose**, from **The Chiffon Girl**, and **The Lady of the Lake** (waltzes).
- 51311.—**United States Marine Band**: **Father of Victory** (march) (Ganne) and **Marche Militaire** (Schubert, Op. 51, No. 1).
- 51324.—**Fred van Eps** (banjo): **Ragtime Oriole** and **Grace and Beauty** (James Scott).
- 80299.—**American Symphony Orchestra**: **Ballet Egyptian** (Luigini).
- 80312.—**Christine Miller** (contralto) and chorus: **Old Black Joe** (Foster) and **Edmund A. Jahn** (baritone): **Punchinello** (Molloy).
- 80356.—**American Symphony Orchestra**: **Midsummer Night's Dream** (Mendelssohn), **Nocturne**, and **Intermezzo**.  
[G. and T. Is. 6d.]
- 80401.—**Stella Power** (soprano): **Charmant Oiseau**, from **Perle du Brésil** (David), and **Spring** (Henschel).
- 80751.—**Mario Laurenti** (baritone): **Figlia dei re**, from **L'Africana** (Meyerbeer), and **Sulla Laguna** (Buzzi-Peccia).
- 80781.—**American Concert Orchestra**: **Die Meistersinger Overture** (Wagner), two parts. [G. and T. Is. 6d.]
- 82230.—**Frieda Hempel** (soprano): **The Herdsman's Song** (Thrane) and **Marie Tiffany** (soprano): **Solveig's Vise** (Grieg). In Norwegian.
- 82224.—**Claudia Muzio** (soprano): **Sei forse l'angelo fedele?** from **Eugène Onégin** (Tchaikovsky), and **La Mamma Morta**, from **Andrea Chénier** (Giordano). In Italian.
- 82256.—**Anna Case** (soprano): **Le Beau Rêve** (Flégier) and **Nuit d'Etoiles** (Debussy). In French.
- 82313.—**Carl Flesch** (violin): **Caprice** (Florillo) and **Serenade** (Titl-Flesch).
- 82316.—**Albert Spalding** (violin): **Marchéta** (Schertzinger) and (a) **Le Cygne** (Saint-Saëns), (b) **Valse in G flat**, Op. 70, No. 1 (Chopin-Spalding).

I have not listened really critically to Edison records before, so the prospect of reviewing this considerable batch was, for me at least, interesting. It may be well to sum up here what are their immediately apparent merits and demerits.

Mr. Edison is represented in the advertisement as listening to his machine with his ear glued to the internal horn; his ear must be made of cast iron, for at this close proximity not only are the records—like many paintings near to—blurred in sound, but the surface noise is so trying that, in order to listen without pain, I had to retreat into an adjoining chamber! This seems a positive defect, as such a retirement might not be possible to some people. The standard of recording nowadays is very high and constantly advancing, especially with regard to orchestral music, and it is here that the Edison record fails. The tone seems woolly and lifeless and the climaxes without power. The voice also is often rather taut and sometimes has a sort of "tinny" thread in it. Solo instruments fare much better and one of these violin records under review is superlatively good—better, indeed, as real violin tone, than anything I have yet heard; the piano, too, really is the piano.

The choice of music is often very bad, but we are miles ahead of America in that respect over here. The American public appears to possess no discrimination. Altogether it is impossible as yet to estimate the value of this contribution to gramophonism. It must be taken for granted that in every case the surface noise is greater than on any other type of record.

The piano tone is really lifelike, and the playing by Benoist of these first little pieces delicate—the Grieg especially. The Leschetizsky piece has a Lisztian flavour and is full, naturally, of pianistic effects; it takes a disproportionate time saying elaborate nothings.

Victor Young plays like an impeccable pianola and together with music chosen the impression is of the Victorian drawing-room piece and person. *Just one Rose* and the *Lady of the Lake* are undistinguished peruliarities; this pianist also has pianola-like proclivities. The piano tone is so good in each case that one sighs for real music and artistic interpretation. One never tires of the Schubert *Marche Militaire*, which is here played with verve and excellent military band tone; the Ganne *March* is good in the Sousa tradition.

The banjo is, of course, a marvellous recording instrument owing to its percussive quality and here the effect is really uncanny (in the next room!). The lower tones are beautiful and it seems a pity the music, which is jolly and rhythmical, does not lie more down there. Another record of a hardy annual reviewed last month appears (the *Egyptian Ballet* of Luigini); the rendering of Part II is very perfunctory and hurried, and all through the balance is not good.

Miss Miller's diction is exemplary and an effective answer to those who declare words inaudible on a song record; every word comes through and the performance is good and straightforward; Molloy's song on the reverse sounds well in comparison with contemporary ballad trash. The American Symphony Orchestra treat the delicate Mendelssohn music as if it were chewing-gum; the romantic beauty of the *Nocturne*—not cut, too—is quite lost.

Singers, like birds, migrate, and here is a one-time H.M.V. star translated to Edisons—Stella Power, a protégé of Melba's. The voice is small but pure, and if one can forget Galli-Curci this is quite a workmanlike rendering of *Charmant Oiseau*; but the flute wins all along the line. Henschel's song needs a special kind of singing to come off properly—the kind of singing of which Evangeline Florence was the mistress.

Laurenti sounds tinny in the *Africana* aria, but much better in Buzzi-Peccia's attractively sentimental *Canzone*. I should think he has a good voice.

I played the *Meistersinger* record many times and at the end found it as disappointing as at the start; there are no climaxes and the tone all through has no bite, but is blankety. Hempel's and Tiffany's voices have that curious squeezed sound they do not really possess; the interpretations are good in each case.

Muzio's voice had its proper velvet quality on *Actuelle* records last month, but some of its beauty has evaporated here; this is especially sad in Tchaikovsky's *Letter Song* from *Eugène Onégin*, which we wanted; *Andrea Chénier* might have a rest!

Anna Case records well and though a piano accompaniment would be better for the Debussy song this is a record worth having; she gets a lovely caressing quality into her voice—much in evidence in the lusciously sentimental *Le Beau Rêve*.

Carl Flesch has chosen deadly music; the *Caprice* is simply practice passage work, the tone is good.

Spalding's record is the pick of this bunch, and is really lovely; masterly technique and perfect tone.

N. P.



## HIS MASTER'S VOICE.

- DB.712 (12in., d.s., 8s. 6d.).—**Dal Monte** (soprano): **Splendon le sacré faci** and **Spargi d'amaro pianto**, parts 1 and 2 of **Ardon gli incensi** in *Lucia di Lammermoor* (Donizetti).
- D.B.731 (12in., d.s., 8s. 6d.).—**Battistini** (baritone): **O del mio dolce ardor** from *Paride ed Elena* (Gluck) and **Si vous l'aviez compris** (Denza).
- D.A.427 (10in., d.s., 6s.).—**Anseau** (tenor): **Pourquoi me réveiller** from *Werther* (Massenet) and **O Paradis** from *L'Africaine* (Meyerbeer).
- D.A.597 (10in., d.s., 6s.).—**Kirkby Lunn** (contralto): **Sapphische Ode**, Op. 94 (Brahms) and **All Soul's Day** (Lassen).
- D.A.596 (10in., d.s., 6s.).—**Heifetz** (violin): **Hebrew Lullaby** (Achorn) and **Grand Adagio** from *Ballet Raymonda* (Glazounov).
- D.A.593 (10in., d.s., 6s.).—**Rachmaninoff** (piano): **Waltz in B minor**, Op. 69, No. 2 (Chopin) and **Waltz in A flat**, Op. 40, No. 8 (Tchaikovsky).
- D.864 (12in., d.s., 6s. 6d.).—**Edna Thornton** (contralto): **Sapho's Farewell** from *Sapho* (Gounod) and **Ye powers that dwell below** from *Alceste* (Gluck).
- E.346 (10in., d.s., 4s. 6d.).—**De Reske Singers** (male quartet): **Forsaken** (Koschatt) and **A Madrigal** (McLellan).
- B.1839 (10in., d.s., 3s.).—**Walter Glynn** (tenor): **Night of Love and Stars** (Ganne) and **That night I'll never forget** (Planquette).
- B.1815 (10in., d.s., 3s.).—**Peter Dawson** (bass-baritone): **Sons of the Sea** (Coleridge-Taylor) and **The Pirate Song** (Gilbert).
- B.1816 (10in., d.s., 3s.).—**If there were dreams to sell** (Ireland) and **I heard you singing** (Eric Coates).

Anseau bears off the palm amongst these operatic singers, beautiful though Battistini's singing is. The rendering of *O Paradis* is really superlatively good. The first phrase of the aria, by the way, is one that no composer would be ashamed to write. It is the fashion to pour contempt on Meyerbeer and all his works; but vulgar and superficial as he often is he sometimes, as here, astonishes us with a beautiful piece of writing. The Massenet aria, not so interesting, is equally well sung.

There is a tonic quality in Gluck's *O del mio dolce ardor* good for the soul, especially when sung with such a sense of style and finish. The Denza song, with its background of a singing violin and languorous southern atmosphere is of a type which I cannot resist!

Rachmaninoff's playing is musicianly, but the piano tone is woolley in the Chopin, though better in the pianist's own pleasant little waltz. Heifetz is really amazing—he almost throws one's critical sense off its balance; but on recovery one wishes he would choose worthier music, though the Hebrew folk-music is by no means uninteresting.

Totti dal Monte is a new star in the gramophone firmament, and infuses new life into the *Mad Scene* from *Lucia*. Her coloratura work is easy and sure, occasionally brilliant to blasting point. At first she resembles Galli-Curci extraordinarily, but the impression wears off later on.

The arias by Gluck and Gounod afford an interesting contrast between the austere and the saccharine. Gluck was, of course, a reformer and set his face against any concessions to popular taste, but Gounod, while not definitely flattering popular taste, could not rise above the level of his very mediocre personality and was without any pioneer spirit. This *Sapho* aria is a good example of his best style, and the harp accompaniment records well. Edna Thornton's singing is rather jerky and her diction negligible, but her voice is of a beautiful and always musical quality.

This record reminds us that we have no contralto with a voice of such liquid velvety beauty as Mme. Kirkby Lunn; her interpretation and singing of the *Sapphic Ode* (in German, thank goodness) compares very favourably with the Schumann-Heink record; the first phrase is broken, unfortunately, but the last is beautifully done. The reverse has *All Soul's Day* on it, being a re-recording of Lassen's song previously issued as *As Once in May*.

I have not always liked George Baker's records, but this one has greatly pleased me; Ireland has left Beddoes' lovely words, *If there were dreams to sell*, to make their own appeal and his setting is quite simple and un-fussy; the singer's diction in this and the Eric Coates ballad is exemplary; it is a pity this latter composer does not aim higher.

A complete recording of one of the most delightful light operas existing would be welcome; here, at least, is one of the songs from it pleasantly sung by Walter Glynn; his top notes are rather "white." The Ganne song is a "vocal waltz"; there is little else to be said about it.

Peter Dawson's record has one side labelled *Pirate Song* (Gilbert)—yes, but by no means Sullivan! This is a song for people who like roast beef and roly-poly! The sea song, by Coleridge-Taylor, is sturdy and vigorous and both these songs are excellently sung.

The de Reske Singers are a fascinating combination, and get full value out of a jolly little *Madrigal*, but even they cannot redeem the reverse—*Forsaken*—from dullness.

N. P.



## PARLOPHONE

(12in. d.s. 4s. 6d. each.)

E10128, 10129.—Opera House Orchestra, conducted by Ed. Moerike: *Wotan's Farewell* and *Fire Music* from *The Valkyrie* (Wagner). Four parts. [G. & T., 2s.]

E10130.—Opera House Orchestra, conducted by Dr. Weissmann: *Don Giovanni Overture* (Mozart). Two parts.

E10136.—John Perry (tenor): *Deeper and deeper still* and *Waft her, Angels* from *Jephthah* (Handel).

E10133.—Costa Milona (tenor): *Recondita armonia* and *O dolci mano* from *Tosca* (Puccini).

E10133.—Edith Lorand Orchestra: *On Sorrento's Shore* and *Overture miniature and elegia* (G. Becci).

E10134.—Edith Lorand Trio: *Serenade* (Toselli) and *Gypsy Serenade* (Valdez).

It is impossible to listen to these records of the last scene of the *Valkyrie* without comparing them mentally with those recently issued by H.M.V. The H.M.V. version is undoubtedly the better one. In it, for one thing, the vocal part is actually sung, whereas in these Parlophone records it is allotted to different instruments at different times (not always very discreetly—the use of the trombone in the first record swamps the orchestra in places). There is a cut, too, in this first record which is rather a pity, and, to take a smaller point, it seems a mistake to end a record in the middle of the magic kiss. The stage direction explains that Wotan is to kiss Brünnhilde on both eyes (thereby, presumably, closing them in sleep), and one gets an uncomfortable feeling as one changes the record that the unhappy lady is waiting with one eye closed and the other open in a wink that is quite unworthy of her. I noticed the same inartistic treatment of the division problem in the company's version of the *Ninth Symphony*. They would do well to take the matter in hand. In other respects, however, I liked the records. The tone as a whole is somewhat rough, but full, and apart from the first record, the voice part is quite neatly arranged. The summoning of Loge is a fine bit of work, and at the beginning of the fire-music the piccolo comes out better than in any other record I have heard of this passage. Indeed the recording is, I think, good when the price is taken into consideration, although I heard a strange, whistling sound at the end of the "sleep" music which Wagner certainly did not intend. We have now a fine selection of *Ring* records; when are we to have some more of *Tristan*?

Undoubtedly the best of this Parlophone issue are the two records of the *Don Giovanni Overture*. The recording here is good throughout, though the quick, sparkling passages in the *Allegro* come out better than the sustained *Tutti* chords that are heard at intervals throughout the work. The overture is in regular form, opening with a slow movement in which the use of the trombones should be specially noticed. Mozart seldom used these instruments; in this opera he employs them with tremendous effect to mark the entrance of the statue in the last scene, and the passage in the overture is an anticipation of this. The scales on the violins shortly before the opening of the *Allegro* also belong to this scene. The *Allegro* itself is Mozart at his gayest and most charming, and is too clear to require analysis.

*Jephthah* was the last of Handel's oratorios. I hope the company will find out how to spell it before the records are issued (it is mis-spelt on the review copy). Towards the end of his life the composer became completely blind, and there is a story of his being led in during a performance of *Jephthah* (during the singing of this very number, I fancy) and of the wave of emotion that spread over the audience at the sight of his helpless condition. *Deeper and deeper still* is one of the finest things that even Handel ever wrote. *Jephthah*, bound by his oath, finds himself compelled to sacrifice his daughter, and the music expresses the feelings of the agonised father with the most intense poignancy and the most complete dramatic truth. *Waft her, Angels*, is the aria that follows, and is only less fine than the preceding recitative. The magnificent, soaring phrase (depicting the rising to the skies of the girl's soul) with which it opens is a little too much for the singer, but elsewhere his rendering is satisfactory, and his interpretation of *Deeper and deeper still* is thrilling. For once we have a singer who really understands the dramatic side of Handel's genius.

Costa Milona has a good voice, but somehow his singing of *O dolci mano* failed to thrill me. Perhaps it is the fault of the music itself, or perhaps the poor balance has something to do with it. The orchestra sounded very faint and far away on my instrument. The balance was better in the other song, and the singing seemed to possess more vitality in spite of a lapse as regards intonation.

Edith Lorand's records I thought good in places. The overture seemed utterly commonplace and the *Elegia* only a little better. *On Sorrento's Shore* starts quite well, but declines lamentably. The two records of the *Trio* struck me as better than those of the orchestra. The *Gypsy Serenade* is quite a pleasant piece of light music, made after the Hungarian recipe invented by Liszt and Brahms. The Toselli *Serenade* is a very well-known piece. The violin has all the stage here, but on a good instrument one can pick out a very dainty accompaniment played on the piano. The cello seems to hold a watching brief.

PERCY PASSAGE.

## VOCALION

- D.02155 (12in., d.s., 6s. 6d.).—**The Spencer Dyke String Quartet: Novelletten**, Nos. 1 and 3 (Frank Bridge).
- R.6147 (10in., d.s., 4s. 6d.).—**John Amadio** (flute): **Fantasie Pastorale** Hongroise and **La Sirenè** (Doppler). Piano acc. by Ivor Newton.
- D.02149 (12in., d.s., 6s. 6d.).—**Kathleen Destournel** (soprano): **Bird Songs**: (a) **The Yellow-hammer**, (b) **The Wren**, (c) **The Wood-pigeon**, (d) **The Owl** (Liza Lehmann). Piano acc. by Ivor Newton.
- D.02154 (12in., d.s., 6s. 6d.).—**Kathleen Destournel** (soprano): **The Night was calm** (*Tacea la notte*), from **Il Trovatore** (Verdi), and **They call me Mimi** (*Mi chiamano Mimi*), from **La Bohème** (Puccini).
- R.6144 (10in., d.s., 4s. 6d.).—**Olga Haley** (mezzo-soprano): **La Danza—Tarantella Napolitana** (Rossini), and **When the Swallows homeward fly** (M. V. White). Piano acc. by Ivor Newton.
- X.9424 (10in., d.s., 3s.).—**Hardy Williamson** (tenor): **Soft and Pure** (*M'appari tutt'amor*), from **Martha** (Flotow), and **On with the Motley** (*Vesti la giubba*), from **Pagliacci** (Leoncavallo). Orchestral acc.
- D.02153 (12in., d.s., 6s. 6d.).—**Armand Tokatyan** (tenor): **Ah, fuyez, douce image**, from **Manon** (Massenet), and **Salut, demeure chaste et pure**, from **Faust** (Gounod). Orchestral acc.
- K.05098 (12in., d.s., 4s. 6d.).—**The Band of H.M. Life Guards: Capriccio Espagnole** (Rimsky-Korsakov, arr. Winterbottom). Two parts.
- R.6146 (10in., d.s., 4s. 6d.).—**Lionel Tertis** (viola): **Adagietto**, from **L'Arlesienne**, first suite, No. 3 (Bizet, arr. Tertis), and **Slumber Song** (Schumann, arr. Tertis). Piano acc. by Mrs. Hobday.

Schumann was, I think, the first composer to appropriate the title of *Novelletten* to music. The German word does not mean what we know as a novelette—Heartsease stories!—but indicates, Professor Niecks says, “a kind of confession” romantically treated. Frank Bridge uses the form here with success, especially in the first of these *Novelletten*, which is full of a delicate fancy; the music is woven out of a single theme worked into a climax towards the middle. The second novelette is much more strenuous and not so successfully treated either by the composer or the players (the Spencer Dyke Quartet), who give a sensitive interpretation of the first piece, the ‘cellist especially being deserving of mention.

John Amadio is, of course, a well-known flautist, but no one, however talented, could make these two pieces interesting, and the whole thing has the effluvia of the music hall “musical turn.” The flute “takes” well on a record and as a study of its tone the record is excellent.

Liza Lehmann had no profound genius, but nevertheless a gift for writing charming little songs which are eminently singable; witness these “Bird songs,” very sympathetically sung by Kathleen Destournel, who also sings excellently on another record two well-worn operatic arias, but invests them with a certain freshness. Those who like opera in English cannot do better than purchase this record.

The first bars of *La Danza* took me back in a trice to the delectable *Boutique Fantasque* ballet in which it was danced by two of the Russians. I have not come across such a fascinating record as this for a long time, and anyone who is in need of that Kruschen feeling would be well advised to get it: especially for use on Monday mornings! The reverse has a pretty song of M. V. White's on it, and both are splendidly sung. I wish I could say something good of the two tenors on this list, but Hardy Williamson is one long wobble and Tokatyan's tone is inclined to be coarse. The orchestral accompaniments to these arias seem to be very much arranged, but the vigour of the timpani in the *Pagliacci* aria is beyond question.

Recently Lionel Tertis returned from a foreign tour to England and gave a concert in London at which the free list was suspended; the result was a scandalously empty hall. Tertis is the first viola player in the world and has done much pioneer work in extending the scope of the instrument and its repertoire; and if we will not, or cannot, hear him in the concert hall—he will have played at the Kreisler concert at the Albert Hall by the time these lines are in print—we can at least hear him on records. The dark quality of the viola exactly suits this happy arrangement of one of Schumann's *Album Leaves*—the *Slumber Song*. The other arrangement is not quite so successful owing to the necessary transposition downwards where the tune should soar upwards. The playing is beautiful and the recording excellent.

N. P.

## MISCELLANEOUS

I heard *Rigoletto* at Covent Garden the other day with Ivoguen as Gilda and Virginia Perry as Maddalena, and therefore it makes me sad to hear the latter wasting her beautiful voice on ballads (Aco. G.15428, 2s. 6d.) with a tinny piano accompaniment, when she might be giving us such glorious records to add to the library and enjoy over and over again. The fault is the other way with Miss Thea Philip, whose *Caro Nome* (F.33056, 4s. 0d.) is probably well enough sung, but sounds to me, in the gentle memory of Ivoguen's exquisite singing of it—exquisite in its unaffected, unstrained outpouring—a rather loud, bald and anxious performance. But I am probably quite wrong because I thought the reverse, Santuzza's *Aria* from *Cavalleria Rusticana*, extremely good. If only the public demand is strong enough for cheap records of good music, I feel that Aco. can compete with, or, at any rate, can supplement the most pretentious of its rivals. It has the performers and it has the surface. The charming, gay *Intermezzo* from *The Jewels of the Madonna*, played by the Albany Symphony Orchestra (F.33057, 4s. 0d.) is good enough for anyone, and the *Angelus* from Massenet's *Scènes Pittoresques*, though not so fresh, is finely played on the other side, while two of Louis Ganne's famous *morceaux*—the *Marche Tartare* and *La Czarine*—are turned into a delightful semi-permanence by the Grosvenor Orchestra, which is always worth following. Wag Abbey, on his xylophone and with his band, makes tunes for his dexterity and displays it marvellously in *The Dripping Well* and *Skeleton Dance* (G.15434, 2s. 6d.), and Anthony Pini plays the inspired *Salut d'Amour* and an uninspired *Old Italian Love Song* on his 'cello with much sympathy (G.15433). The rest of the Aco.'s are dances or ballads or “light vocal and humorous,” except for two records of the Central Band of the R.A.F., which are good enough of their sort. The dances are not in my province. The ballads I always start with a sneaking hope that some old favourite is going to stir me again and am nearly always disappointed. The L.V. and H. I am prepared to find depressing, so hardly notice my depression while I listen to Jack Charman, Billy Desmond, or Harry Topping. It's a queer thing that the more futile the words, the more clearly singers enunciate them, especially Virginia Perry and Sybil Goodchild.

It is good to see that Imperial has re-issued the 3s. record of Addash's playing of *Salut d'Amour* and Schumann's *Träumerei* as a 2s. record (No. 1287). A perfectly safe record to buy if your heart-strings are not yet atrophied. And really these Imperials at 2s. are remarkable value for money, and Anderson's Military Band in *Three Blind Mice* and *Czardas* (Grossmann, 1288) or in the *Slavonic Rhapsody* (1289) is as good as you could want and far better than you could expect.

Pathé records received this month include the *Danses Polovt-siennes*, from Borodine's *Prince Igor*, parts 3 and 4, played by the Lamoureux Orchestra with its usual taste (5782, 3s. 6d.), and two good 'cello solos which are not hackneyed—the *Intermezzo* from Lalo's *Concerto in D minor* and the *Grave* from Tartini's *Concerto in D major* (arranged by Salmond)—played by Thomas Canivez but with a piano accompaniment (5794). This is also on Actuelle (15168), and among other Actuelle records received I pick out a jolly medley of Irish and Scotch favourites (10635, 2s. 6d.), played with great spirit by Scalzo's instrumental quartet and a capital version, by the “Star Syncopaters,” of that fascinating *Nights in the Woods* fox-trot, coupled with the *Hurdy Gurdy Man* (10629, 2s. 6d.).

Dances are not in my sphere, of course, but having gone so far into those woods, I must mention the one and only Max Darewski at his very best on Zono. 2446, playing this same *Hurdy-gurdy Man* (but with a hyphen) and a delicious fox-trot of his own—*Goo-Goo*. His rhythm is enough to cause an epidemic of toe and heel, it is so infectious.

Beltona has a really remarkable record—*A Kiss in the dark*. It is described as “Hand saw,” whatever that may mean. What the instrument can be, or how played I have not the slightest idea, but the player is a fine musician and he sings, and sings most beautifully, on his instrument.

Other good numbers are *Monavanna*, a very clever fox-trot perfectly performed. An *old Italian Love Song*, 'cello; artistic but not very strong. Military band: *Coronation March*, *Maritana*, *Wee MacGregor*. Instrumental trio: *Danse d'Hesdin*, *The Mill*. Soprano: *Smilin' through*. Jazz: *Savoy American Medley*.

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I heard you singing ... Eric Coates

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## RECORDS

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## LONG TONE-ARMS.

*To the Editor of THE GRAMOPHONE.*

DEAR SIR,—Allow me to congratulate you on the improvement shown in your shilling venture. I was specially struck with the article by your Helots on choosing a gramophone. Your contributor says rightly that the most important detail in gramophone construction is that relating to needle-track alignment. I have been studying gramophone literature for some years now, but this is the first occasion on which I have seen the importance of needle alignment properly emphasised. Your contributor goes on further to advise the purchase of the long tone-armed machine, and to warn readers as to the destruction of their records by the use of the short tone-arm. This is all to the good, but where other than in THE GRAMOPHONE would one look for such warning? Certainly not from the makers. Those of your readers who may think they can safely trust manufacturers to give them a better machine than any amateur can turn out should read carefully the June contribution.

It is perhaps a pity that your contributor did not show why the facts were as stated. Perhaps some day when you can devote space to mechanical diagrams it may be possible to make the matter plain even to the non-mechanically minded. Meanwhile may I be allowed to say that were tone-arms constructed with an "infinite" throw, the ideal track alignment would have been achieved; therefore lengthen your tone-arm. Now that period furniture has arrived, which of the makers will first make use of the space at his disposal and give us a two-foot tone-arm? I would remind those readers who wish to experiment in this direction of my article in your December number.

Yours faithfully,

Ashtead.

C. BALMAIN.

## A PROTEST.

*(To the Editor of THE GRAMOPHONE.)*

DEAR SIR,—There never has been, nor ever will be, a paper more esteemed and valued amongst gramophonists than THE GRAMOPHONE, but is it really necessary to increase the price to such a prohibitive extent? I notice that there are roughly 35 pages of advertisements in the June issue and rather less than that number of reading matter, and to anyone who has any knowledge of newspaper or magazine producing, it is apparent that with so large a source of revenue that the advertisements allow there is no need at all to increase the price. Are you treating us quite fairly? We got a much larger proportion of reading matter when we first commenced to take THE GRAMOPHONE, and the price you charged us seemed reasonable to you then. Half a dozen friends of mine who are gramophonists were discussing the matter with me last night—all were of opinion that a charge of a shilling for your paper was, to put it bluntly, extortionate, and all of them have countermanded their orders at the newsagents. I am convinced that your circulation will suffer very considerably, but the greater pity is that your influence in the gramophone world, which it is obvious has already become something to be reckoned with, is also in danger of becoming of less account.

I hope you will publish this in your correspondence columns and give us your reasons for this big jump in price.

Yours faithfully,

Mansfield.

"D. J. L."

[I wonder whether our correspondent, who does not wish us to publish his name, has any real experience of the expenses involved in the starting of a magazine in these days.—C.M.]

## ADJUSTING THE EXHIBITION SOUND-BOX.

*(To the Editor of THE GRAMOPHONE.)*

DEAR SIR,—As my Exhibition, while preserving the higher tones, seemed to diminish the base, I set about freeing the diaphragm in the following manner.

Take off the sound-box, turn it upside down and hold up to the light. Press with the finger-nail on the curved spring until daylight shows between it and the screw head. If quite easy, it is all right. If it is hard, then the screw is up too tight and the stylus bar is unnecessarily rigid. Slack off the lock nuts and unscrew the screws until the heads are clear of the springs, then screw them back until they just touch and no more. I used a pair of wire cutters to reach the nuts, but most will have to file out a little spanner I expect. Both should be done together so as to get the pressure even. If there seems to be any tendency to chatter on a loud record, then tighten them a bit more. This adjustment will make the sound-box much louder than before.

A second adjustment is to set the plane of the box tangential to the record groove at the playing point. Take a large sheet of paper and make a hole at one side to fit over the centre pin. Rule a line across the centre passing through the pin. At three places on this line corresponding to the outside, the middle and the inside of the playing surface, draw lines exactly at right-angles. Now place the paper on the turn-table with the needle resting on the intersection of the two lines, and, sighting down the face of the box, see what the line of the sound-box is. Is it parallel to or at an angle with the square line? Draw the line showing the angle of error. In my H.M.V. machine it was 17° off at the outside and 11° at the inside. Since it was impracticable to unbend the goose-neck, a packing wedge was inserted between the rubber and the back of the case. The diameter of this is 1½ in. If the reader is not a wireless constructor, one should be found as he will have the ebonite and tools. A piece of ebonite ¾ in. thick and 1½ in. wide is put in the vice and sawn down the diagonal to a depth of 1½ in. This produces a wedge tapering from ¾" to nothing in 1½" and square. On this scribe a circle 1½ in. diameter and drill a ¾ in. hole in the centre. Mount this in a lathe and turn it circular, having first roughly trimmed it to shape. Before detaching the sound-box, mark across it what is the horizontal line when it is playing. Fresh screws will be required about ¾ in. long; the thread is ½ in. Whitworth. Drilling these holes in the correct position so that the disc is centred and its centre line corresponds with the marked line across the box, is difficult, as the drill runs sideways down the slope. Allow for this and make any adjustments with a rat-tail file. Finally mount the whole thing up, making the surfaces air-tight with a smear of Plasticine wax. The goose-neck bearing and the tone-arm joint can be packed with motor grease to make them air-tight too.

At first I left the centre hole only ¾ in. diameter, as Mr. Clifton (of the Cliftonphone) said that this overcame "blasting." On his sound-box this may be true, but on my Exhibition it was not a success. It seemed to accentuate the unwanted sound off the front face of the box which has a different tone, and I think it strangled the sound as the records went very dull towards the centre. Now that I have corrected my box for tangential error, I should like to ask if the recording companies are introducing any error here? Why should the records go dull?

I do not think there is much audible improvement owing to this modification, but it ought to be better for the records. No damage is done to the box and things can always be restored to the original conditions.

Yours faithfully,

Braintree.

H. E. ADSHEAD.

## NEEDLE ANGLE.

*(To the Editor of THE GRAMOPHONE.)*

SIR,—If any of your readers have made experiments in the variation of needle-angle from the standard 60° to 45° may I ask for their opinion as to the effect upon definition. Does reproduction suffer in any way?

I know Captain Barnett assures us that there is no loss of definition and, doubtless, this is the case as regards the ocarina and xylophone solos and similar records which he admires. But I would be grateful for the opinion of those who may have tried this alteration on less simple music, such as symphonies, instrumental trios or quartettes.

Yours obediently,

W. J. R.

## THE BEST RECORD.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I think that "H. W." (106) has made rather a good suggestion, for if people with large collections can honestly single out one record of outstanding value, it follows that that will be a very good one. I have a collection of 180 odd "sides," of which 50 per cent. are male voice operatic, and my favourite record is *Troncar suoi di quell'empio—Guglielmo Tell* (Rossini), sung by Martinelli, De Luca, and Mardones (H.M.V., D.K.120). The blending of the voices is all that could be desired, the singing is vouched for by the names of the artists, the music is Rossini at his best, and the recording is miraculous! From the highest note for the tenor down to the lowest note for the bass the reproduction is perfect. From first to last, not one rattle or blast! Some of Martinelli's earlier records were rather thin and metallic, here we have his beautiful voice in perfection. De Luca is a baritone who grows on you until you are lost in admiration of the beauty and restraint of his singing; he is the life and soul of this record. In Mr. Mardones we have a bass with just the right amount of "pep" and "bite" in his voice to characterise his part effectively. I never tire of hearing this record, and it will last indefinitely, if you use Brunswick Arrow needles. In the new d.s. series it is coupled with a duet from the same opera, sung by Martinelli and Journet, which is quite good; just compare the two versions of Martinelli's voice!

Yours sincerely,

Blackburn.

ALAN B. HARGREAVES.

## REPEATS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Although it is a great treat to have complete works instead of cut versions, let us hope the gramophone companies will not think it incumbent upon them always to record the repeats, especially when so doing means an addition to the price. The Columbia Co., in their recent issue of Beethoven's *Eighth Symphony*, have spread the minuet and trio over two sides, and actually give more than the score, the whole of the trio being played twice. By omitting some of the repeats, the movement containing practically every note could have been got on one side, as in the Parlophone version. There is a lot of difference between such an omission and the cuts in the *Eroica Symphony*, for instance, where its compression on three records means mutilation.

As it is, the last movement of the *Eighth* has to go on two sides of different records, and the whole work costs 30s. instead of 22s. 6d. Anyone wishing to buy the last movement separately has to pay 15s. instead of 7s. 6d., with a piece of Weingartner's thrown in which he may or may not want.

For my part I could very well do without the long repeat in the *Scherzo* of the *Ninth Symphony*. One can always get repetition on the gramophone by putting the record on again, and it costs less.

Yours truly,

Eastbourne.

A. H. BRADFORD.

## RECORDS FOR HOSPITALS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I am directed by the Joint Council of the Order of St. John and the British Red Cross Society to thank you for the parcel of records which you have so kindly sent to us. These records will be issued with our other stock to Ministry of Pensions Hospitals for the benefit and recreation of the ex-Service pensioner patients.

I am desired by the Council to add that they would gratefully receive any such additional parcels your stock may permit you to send to me at any time.

It may be that some of your readers may have surplus stocks of records which they would care to send here for a similar purpose and if you think anything of the suggestion and approve it, it might be possible for you to make some note in the future issue of THE GRAMOPHONE to this effect.

Yours faithfully,

19, Berkeley Street, London, W.1.

F. C. DAVIES

(Clerk to the Council).

[This reminds me to report that we have sent off nearly 150 records to hospitals and institutions, and that my scheme, suggested in the February Editorial Notes, is evidently a success.—ED.]

## FLOWER SONG FROM CARMEN.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I find the editorial criticisms and letters from correspondents in THE GRAMOPHONE invaluable in building up a small library of records, and only wish your paper had been available when I started making a collection. Can you tell me if there exists a really good record of the *Flower Song* from *Carmen*? I mean a rendering which is not shouted or forced, but sung in the style one might have expected from the late Mr. Evan Williams. In all the records I have heard the singers seem to assume that *Carmen* was deaf. Don José, of course, was a sergeant, and had he not met *Carmen* might have become a sergeant-major, but surely there is no reason why, when he bursts into song about his love, he should also burst himself. Men are not naturally noisy about such matters even in Latin countries. All the great tenors (including Caruso, but excepting Evan Williams) seem to be taking too much out of themselves when singing love songs—making hard work of it, and so spoiling the pleasure their beautiful voices might give. The recently issued record (H.M.V.) of Mr. Tudor Davies is the worst example I have heard. Listening to this record one imagines *Carmen* to be situated on a distant mountain, so much energy does the singer seem to be using. Try a very soft needle! There is still the effect of strain, with the difference that Don José seems to be trying to make himself heard from a deep dungeon. Is there a version of this *Flower Song* where the high notes are produced with that consummate ease one finds in the records by Evan Williams? His are, in my opinion, the best tenor records in existence, but unfortunately the list is very limited, and I notice several are missing from the new H.M.V. catalogue.

Can you also tell me if there exists a good orchestral selection of Saint-Saëns' *Samson and Delilah*? Orchestral and band selections there are, galore, of all the other popular operas, but I have searched the catalogues in vain for a recorded selection from this opera, so popular in the concert hall, or even for a record of the chorus of Philistine maidens, or the Hebrew chorus.

Yours faithfully,

Bournemouth.

H. L. BROAD.

[I have not got Martinelli's record of the *Flower Song* myself, but if it is on the same plane with the *Finale* of *Carmen*, sung by him and Farrar, it ought to be good enough for anybody. There is a Velvet Face (Palladian Octette) of the *Samson and Delilah* music; the *Dance of the Priestesses*, by the R.A.H. Orchestra; the *Trio*, by De Groot (H.M.V.), etc.—ED.]

## MISSING RECORDS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Could not the Gramophone Company be persuaded to give their customers notice of the list of records they intend removing from their catalogue, in order to give an opportunity to purchase records before it is too late? They apparently remove from their catalogue their best records—one would have thought it would have been just the opposite.

I commenced taking your magazine in February, and since then all my records that I have bought have been selected from your magazine—from your reviews, and from recommendations of your correspondents—more especially the monthly one of the "twelve best records." In the February list of twelve best records Mr. Arnot praises De Groot's *Träumerei*. I order it, but I am informed it is not available, as it is now removed from the catalogue. Then I get the 1924 catalogue. I read the article on Melba's records, and as I have not any I proceed to order the first in Grade I., the *Addio*, but on looking up the catalogue I find that whilst all in Grade V. are retained the *Addio* is off the catalogue.

One of your correspondents in the same number stated that one of the best orchestral recordings in the H.M.V. catalogue was the *Polonia Overture* (Elgar). I look it up on the catalogue but find that's gone. In the same number also Mr. I. T. Fletcher, of Cambridge, gives his list of the twelve best records, and the first on the list is *O Patria Mia* (Gadski). I will have it, but I look up the catalogue and it is the only one of Gadski's records that has been removed.

Yours truly,

Denbigh.

LL. H.

# NOTES AND QUERIES

[Each comment, question, or answer should be written clearly on a separate slip of paper and addressed to THE GRAMOPHONE, 25, Newman Street, W. 1, as early as possible in the month. Full name and address must in all cases be given, for reference.]

(119) **Caruso Records.**—I was rather sorry to learn that you do not like Caruso's "Salut demeure" and that you consider it the worst of his that you have heard. . . . It never fails to impress me as a beautiful song *beautifully sung*. . . . The eleven Caruso records that I possess are as follows in the order approximately of their place in my affection: "Salut demeure," "La Donna è mobile," "Questa o quella," Brindisi ("Traviata") with Gluck, "Air de la fleur" in French, "Celeste Aida," "Parmi veder," "Je suis seul, ah fuyez, douce image," "No, Pagliacci," "Vesti la giubba," "Crucifixus."—W. H. H., Nottingham.

—Having sampled nearly all the Caruso records and very carefully too, "Rachel! quand du Seigneur la grâce tutelaire" stands alone as the best all-round record. . . . The following I place in order of merit: Quartet from "Rigoletto," "Ombra mai fu," "A Vucchella," "Ingemisco," "Musica proibita," "Vesti la giubba," "Solenne in quest'ora," "Ah! fuyez, douce image," "O soave fanciulla," and "Si pel ciel marmoreo."—F. N., Hebburn-on-Tyne.

(120) **Frank Mullings.**—Another singer equal in intelligence to Mr. Mullings is difficult to find. . . . Four of his works which should induce enthusiasts to buy all his others: "The Pretty Creature," "Thou Avaunt Thee" (match this with Caruso's even for power), "Flower Song" from "Carmen," and "The Stars were brightly shining" from "Tosca." To the gentleman in Sheffield who is disappointed because he cannot find a good "Lohengrin" rendering, I would say: Put yourself right with the work first; get a better understanding of it, and then you will not appeal to a foreigner to sing it to you in his own tongue but you will again reach out that record by Mr. Mullings.—W. W., Dudley.

(121) **Columbia Records.**—For us there is only one make of orchestral and violin records that really satisfies. Recently we spent a week of leisure in hearing and re-hearing the whole of the Heifetz and Kreisler records issued by H.M.V. None of us would have exchanged the Brahms "Sonata" (Col. L.1535-1537) or Mozart's "Sonata" (Col. L.1494-1496) for the whole collection. True the playing and tone of the celebrities are excellent, but in these they are equalled by Catterall, Murdoch, and Harty, while the celebrities' selections are almost without exception third-rate jam, pabulum for infants. . . . A few Columbias that we have found especially good: "Pierrot of the Minute," L.1463; "Le Chasseur Mandit," L.1423; the set of Holst's "Planets"; Grieg "Sonata," L.1079; Franck "Sonata," L.1149; Ireland "Sonata," L.1322; Brahms and Mozart "Sonatas"; "Edward," sung by Allin, L.1466; and "Shepherd, see thy horse's foaming mane," D.1469.—E. P., Dudley.

(122) **Records Wanted.**—Can anyone say if Hymn 318, English Hymnal, "Let all mortal flesh keep silence, and with fear and trembling stand," is recorded? Also Walter's "Trial Song" (Meistersinger), which I find much finer than the "Prize Song."—H. E. A., Great Bardfield.

(123) **Records Wanted.**—Are there any records of "Ay, chiquita!" (Yradier) and "Ballgeflüster," Op. 73, No. 2 (E. Meyer-Helmund)?—N. K., Southport.

(124) **Records Wanted.**—G. W. Moor's "The Blind Boy" on 'cello with harp accompaniment, and why not Handel's "Largo" on piano, also on harp and 'cello?—J. T. A., N. 5.

(125) **Best Records Wanted.**—Intermezzo ("Cavalleria Rusticana"), "L'après-midi d'un faune" (Debussy), and "Prologue" (Pagliacci).—T. R. S., Windsor.

(126) **A Puzzle.**—I should be grateful if you could tell me why it is that in my score of Beethoven's "Violin Concerto," at certain places, the solo part for the violin is not given, but the following is printed instead: Sol. D.e. G. . . .—H. C. H., Bradford.

(127) **Needle Scratch and Needle Wear.**—I will describe the results I get and then how I have obtained them. In the first place practically no scratch. Secondly, a minimum of wear on records. All the volume of a loud medium steel needle and an exceptionally

human result with vocal records. I have an H.M.V. external oak horn machine. I use an Astra No. 2 sound-box. I am a fibre fiend. I have my box at an angle that would make some people turn grey, namely, so that the sound-box itself is as near to touching the record as possible without actually doing so. I have my fibre needles so short that they scarcely project from the socket. I place my needles sideways on a soft wooden board and cut them or rather chop them with a chisel. I never have to trim them up and always get a most wonderful point.—G. E. C., Sunbury-on-Thames.

(128) **Glissoline.**—Under "Miscellaneous" Mr. Stanley Brasher states that "A la luz de la luna" (H.M.V.) is a scratchy record. . . . I do not find this the case, although I always play records with a loud needle. The reason may be this: Some time ago my dealer brought to my notice a preparation known as "Glissoline." This is lightly smeared over the playing surface and burnished. Then it is played, the surplus preparation rubbed off, burnished again and replayed. All my records have been treated and I find the old ones infinitely better, and the new ones last much longer.—C. M., Birmingham.

(129) **The Peridulce.**—Anent your remarks on the Peridulce. Does any machine reproduce *precisely* the timbre of an orchestra? I do not think so. I opine that some machines are worse than others, and many are just as bad; but the vital point is—which gramophone preserves the illusion of one's dalliance at the end of the pier joyfully drinking profuse strains of pre-meditated melody? Place the Peridulce next to any other machine, and I have no doubt as to the answer of 90 per cent. rationals. Perhaps they are all romanticists, but then a man who calls a spade a spade ought to be buried with it.—F. J., Portsmouth.

(130) **A Useful Dodge.**—A friend of mine has a gramophone fitted with a goose-neck tone arm of the kind used in the latest H.M.V. and Edison-Bell machines, that is to say, carrying the sound-box at an angle with the tone-arm axis. He asked me how it would be possible to get his needle-track alignment correct. I found that if the sound-box were brought about an inch farther to the right (as you stand opposite the machine) this would have the desired effect. To obtain this result inexpensively I interpose two adapters—one H.M.V. to continental and one continental to H.M.V.—between the sound-box and its socket on the goose-neck and by this means the desired result was obtained.—H. T. B., Southsea.

(131) **Edison Records.**—I can recommend the following out of the fifty or so Edison records that I have: 80757, "Rejoice greatly," Anna Case; 82107, "Casta Diva," Frieda Hempel; 83045, "I am a roamer bold," Middleton; 82572, "A te grave (Aida)," Rappold and Parvis; 82201, "Fuggian gli ardori," Rappold and Zenatello; 82242, "Là dove prende amor ricetta," Rappold and Laurenti; 83069, "O Mimi," Ciccolini and Middleton; 82117, "Prize Song (Meistersinger)," violin, Albert Spalding.—S. H. P., Johannesburg.

(132) **Piano Accompaniments.**—Your readers will be interested to learn that the celebrity records, Caruso and Galli-Curci preferably, tuned up to suit the piano and accompanied by it, give you the real Covent Garden effect and add 50 per cent. beauty to the record—besides being very beneficial to the pianist himself! Just try the Neapolitan love song "Santa Lucia" (Caruso), and I can assure you it is an inspiration itself. Accompanying operatic records such as "Your tiny hand," "Un bel di vedremo," etc., is rather difficult, but practice makes perfect and the pleasure that you get from it you cannot express in words.—F. N., Hebburn-on-Tyne.

(133) **Records Wanted.**—Can you inform me if the following have been recorded and if so what make, (a) "Reverie Interrompue," (b) "Chant Elégiaque," both by Tchaikovsky? I cannot find either in any list.—A. F., St. Leonards-on-sea.

(A quantity of ANSWERS to previous Queries is held over till next month.)

## ACKNOWLEDGMENTS

(1) A case of Mantona needles, containing boxes of triple tone, semi-permanent, extra loud, loud, medium, and soft needles.

(2) A World controller and some World records.

(3) Some samples of Apex records.

(4) A Midget Chorola, which seems to be the last word in economy of size and price combined with efficiency and simplicity.

# Gramophone Societies' Reports

THESE are fewer reports than usual this month, and no doubt already most of the Societies have closed down for the summer under the impression that the evenings can be better spent out of doors. At the moment of going to press this impression is highly ridiculous, but by the time this number reaches our readers it may have been justified by a change in the weather. At any rate, the slack season will give the Londoners a chance to reconsider the federation problem before the dark days come round again, and Mr. Chapman has sent me the following postscript to his previous letters:—

## SOCIETY FEDERATION.

DEAR SIR,—Herewith a short addendum to the above topic. Mr. E. A. Coombs, M.B.E., to whose chairmanship in past years the South London Society owes so much, is in sympathy with amalgamation of the smaller London Societies, also as regards demonstrations by members of the trade for the advantage of individual members. Mr. J. W. Crawley, City of London Society, agrees, in the main, with my ideas. The Richmond and Brixton Societies have not favoured me with the promised expression of their views.

You, Sir, are extremely to the point in your remarks in the June GRAMOPHONE as to the number of senior officials. If a majority of these gentlemen could be brought to realise—as many of them do—that Gramophone Societies are an important musical, educational, and social movement for the benefit of gramophony *without limit to numbers*, then there would undoubtedly be a forward tendency. Unfortunately, I have few opportunities at present for attending society meetings, but I shall be happy to place my detailed ideas, the outline of which I have expressed in your columns, at the disposal of those who will endeavour to push forward some scheme of concerted policy and action among the London Societies, excluding the S.E. London Recorded Music Society, which, I understand, regards itself as other than a gramophone society.

I am aware that my ideas are not popular amongst those who wish to limit membership to the comparatively small body of experienced enthusiasts and exclude those less enlightened individuals who, through sheer lack of practical information, are unaware of the true delights given by good instruments and high-class records.

I should like to thank you for the space accorded me to express my views; not for my own gratification, but in an attempt to call attention to the mediaeval methods (particularly as regards trade shows) in vogue in some of the London Gramophone Societies, in the hope that they may be modernised by those much better qualified to amend them than

Yours faithfully,

JOHN C. W. CHAPMAN.

This letter requires no comment. The seed is sown and we shall see what will happen!

I must apologise to Mr. S. F. D. Howarth for having omitted the programme of the Mozart evening of the South London Gramophone Society on May 17th last month without making it clear that it was I, not he, who omitted it. In fact, on looking it up, I see that I gave the opposite impression with the stroke of a blue pencil. Never mind. Nothing of his interesting report and interesting programme of May 31st shall be omitted this time.

**THE SOUTH LONDON GRAMOPHONE SOCIETY.**—The advent of what is called "summer" and the additional attraction of wireless may doubtless be a temptation to many members of societies to try other diversions, and thus those who may find themselves between the Scylla of a society meeting and the Charybdis of wireless are to be congratulated when they remain steadfast to their first love. The turning of knobs, the counting of terminals, and the kindred operations which are the chief attractions of wireless, have led many to say that the gramophone is doomed.

This question of rival merits has received a good deal of attention, but need not be entered into here, and is suggested by the fact that attendances at meetings tend to be of a fluctuating nature just at this time of the year, and it is gratifying to find how many stalwart enthusiasts there are who are prepared to attend meeting

after meeting, and thus keep the flag of gramophony flying. It is an additional encouragement, too, to those whose privilege it is to provide the programmes, programmes which, in the majority of cases, have been compiled with much thought and care, and, be it said, often at some expense.

It was therefore pleasant to see such a respectable audience on May 31st, when Messrs. H. A. Stevens, H. Burros, and C. W. Hardisty combined to give a programme designed, whether intentionally or no, on a lighter and more comprehensive scale than has been the case recently, including as it did many items exclusively devoted to English composers, and also a section of chamber music, which we do not often hear *in extenso*. The full programme is attached for the benefit of readers who would like to have suggestions for adding to their collections. In the case of many programmes it is sometimes invidious to select where all are good, but in the present instance it may perhaps be allowed to mention the following: *Etude de Concert* of Liszt (this rendering by Mark Hambourg is superior to that by Lamond); (a) *Toccata*, (b) *Sarabande*, (c) *Minuet* (Purcell), and *Rustle of Spring*, all by Irene Scharrer; *I've been roaming*; *Phyllis has such charming graces*; *Trio in E flat*; *Moto Perpetuo* (Moiseivitch).

In passing it may be mentioned that there is a very charming rendering of *I've been roaming*, by Dora Labbette (Columbia), with, on the reverse, Arne's *Where the bee sucks* from *The Tempest*.

These old eighteenth century airs seem an antidote nowadays, and although sounding simple and unsophisticated, are beyond the capabilities of many a modern composer, even if they are not actually despised; and the present vogue for them is, perhaps, not to be wondered at in these strenuous days, representing as they do a phase of human endeavour the practice of which, like the music of earlier centuries, was in danger of being forgotten.

(Programme by H. A. Stevens.)

1. Band: *Mediterranean Life*, parts 1 and 2 (Battishill), H.M.V. (Coldstream Guards). 2. Contralto: *The Hills of Donegal* (Sanderson), H.M.V. (Phyllis Lett). 3. Violin, flute, and harp: *Simple Aveu* (Thomé), Columbia. 4. Duet: *Parle moi de ma Mère* (Bizet), H.M.V. (Lucy Marsh and John McCormack). 5. Orchestra: *Intermezzo—Cavalleria Rusticana* (Mascagni), H.M.V. (Royal Albert Hall Orchestra). 6. Piano: *Etude de Concert in D flat* (Liszt), H.M.V. (Mark Hambourg). 7. Contralto: *Song of Thanksgiving* (Allitsen), H.M.V. (Edna Thornton). 8. Orchestra: *Rigoletto*, parts 1 and 2 (Verdi), H.M.V. (De Groot and Piccadilly Orchestra).

PROGRAMME OF ALL-BRITISH MUSIC.

(By Mr. H. Burros.)

1. Orchestra: *Beggar's Opera—Selection* (Gay), H.M.V. (Eighteenth Century Orchestra). 2. Baritone: *My Lovely Celia* (Monro), Victor (Reinold Werrenrath). 3. Soprano: *The Lass with the delicate air* (Arne), H.M.V. (Alma Gluck). 4. Piano: *Toccata, Sarabande, Minuet* (Purcell), H.M.V. (Irene Scharrer). 5. Contralto: *I've been roaming* (Horn), H.M.V. (Julia Culp). 6. Violin: *Capricieuse*, op. 17 (Elgar), H.M.V. (Jascha Heifetz). 7. Tenor: *Phyllis has such charming graces* (arr. Lane Wilson), H.M.V. (Gervase Elwes). 8. Orchestra: *Immortal Hour—Love Duet* (Boughton), Columbia (Court Symphony Orchestra, conducted by composer).

PROGRAMME OF CHAMBER MUSIC.

(By Mr. C. W. Hardisty.)

1. Instrumental: *Trio in E flat—Rondo* (Mozart), Vocalion (Sammons, Tertis, and St. Leger). 2. *Ballade and Polonaise* (Vieuxtemps), H.M.V. (Arthur Beckwith). 3. *Barcarolle* (Rubinstein), H.M.V. (Lamond). 4. *Quartette in B flat* (Brahms), H.M.V. (Catterall Quartette). 5. *Melodie* (Gluck), Columbia (Squire). 6. *Trio in G major—Presto* (Beethoven), H.M.V. (Hayward, Evans, and Hambourg). 7. *Moto perpetuo* (Weber), H.M.V. (Moiseivitch). 8. *Quartette in E major—Andante* (Novacek), H.M.V. (Catterall Quartette).

S. F. D. HOWARTH, Reporting Secretary.

**THE SOUTH-EAST LONDON RECORDED MUSIC SOCIETY.**

In view of the Whitsun holidays, our June meeting took place at the Central Hall, Peckham, a week earlier than noted in our syllabus, viz., June 2nd. A good attendance greeted the programme, consisting of excerpts from the Gilbert and Sullivan operas. It is obvious that nothing in such a programme will call for detailed note; most of the operas from these two unique collaborators will be familiar to readers of this journal. It is sufficient to note that their work is essentially English and much of Gilbert's libretto is hardly intelligible to foreigners. We find quips of language, skilful rhymes and allusions to current events which went straight home to the audience, and which still, though somewhat out of date, amuse and interest us just as much. A particularly noticeable feature is the manner in which the music fits the rhythm of the words. We are told that in setting Gilbert's words to music Sullivan's first step was to write down the words and put crotchets and quavers under them, all on the same note, but in suitable rhythm, and then do the same thing, in other ways, again and again, until at last he felt he had got the best possible rhythm. Then he felt ready to make the melody. This all goes to show what work there was behind those popular tunes, and to a certain extent explains the inferiority of much of the music which is written in a popular strain and offered to the patient public to-day.

Sullivan's early life has left its mark upon his music to a great extent; one frequently observes the interest he had in the clarinet, horn, or some other wind instrument by the fact that he made one or the other of them star artists from time to time. Here we have the result of his first few years of life at the Royal Military College, Sandhurst. His father was a bandmaster and young Sullivan spent many hours in the practice room and picked up from the players the way of playing many of the instruments. By the time he was eight or nine he was quite an authority on the music of the British military band. Sullivan also knew how to write effectively for vocal quartets and combinations of a similar nature. He said that he owed this ability to the careful training he received from Sir John Goss who was organist at St. Paul's Cathedral and his composition teacher following Sullivan's feat in winning at 14 the Mendelssohn Scholarship to the Royal Academy of Music. But it must be borne in mind that for some years he was a choir-boy at the Chapel Royal and no doubt his training there went a great way towards showing him "how." Much of the foregoing was illustrated in the programme which was under the direction of our President, Mr. H. Lewis: *The Mikado*, *Gondoliers*, *Yeomen of the Guard*, *Pinafore*, *Iolanthe*, and *Trial by Jury* were all drawn upon and amongst those who contributed to a delightful programme were Violet Essex, Edna Thornton, Bessie Jones, Evelyn Harding, John Harrison, Robert Radford, George Baker, Frederick Ranalow, and the band of H.M. Life Guards.

Will those non-members desirous of attending our next meeting please communicate in the first place with the undersigned at 42, Chalsey Road, Brockley, S.E. 4? E. BAKER.

**EXCERPTS FROM GILBERT AND SULLIVAN OPERAS.**

(Arranged by H. S. Lewis, Esq. (President).)

1. From *The Mikado*: (a) *Overture* (Light Opera Orchestra); (b) *Finale*, Act I—*With aspect stern and gloomy stride* (Essex, Thornton, Harrison, Radford, Baker and full chorus); (c) *Alone and yet alive* (Edna Thornton); (d) *Willow Tit Willow* (George Baker); (e) *There is Beauty in the bellow of the blast* (Thornton and Baker); (f) *Finale*, Act II, *For he's gone and married Yum-Yum* (full chorus).
2. From *The Gondoliers*: (a) *Dance a Cachucha* (full chorus); (b) *Gavotte—I am a courtier grave and serious* (George Baker with chorus).
3. From *Yeomen of the Guard*: (a) *Overture* (Light Opera Orchestra); (b) *Here's a Man of Jollity* (full chorus); (c) *I have a song to sing, O!* (Essex, Baker, and chorus).
4. From *H.M.S. Pinafore*: (a) *When I was a lad* (F. Ranalow and chorus); (b) *For I hold that on the sea* (F. Ranalow and chorus).
5. From *Iolanthe*: (a) *Tripping hither, tripping thither—Opening chorus* (Bessie Jones, Evelyn Harding and chorus); (b) *When all night long* (Robert Radford); (c) *Strephon's a Member of Parliament* (full company).
6. *Trial by Jury*: *Selection* (the band of H.M. Life Guards).

**RICHMOND AND DISTRICT GRAMOPHONE SOCIETY.**

A lecture on the history of the gramophone constituted the programme of the meeting held at the Library Cottage, Richmond, on Monday evening, the 19th inst. Many interesting facts were disclosed, showing the difficulties which have been encountered before reaching the high state of perfection now attained, and the esteem in which this instrument is generally held. Recordings by Mr. Walter Hyde, the celebrated tenor, and by Miss Maud

Powell, violinist, were successfully accompanied by actual piano-forte. The synchronisation of two gramophones showing the perfection of the modern motor, was adequately illustrated by Mr. Albert de Greef's recording of Greig's *Concerto in A minor*.

After the interval an excellent programme of classical music was enjoyed which included the following: *Valse Bluette* (Drigo), Jascha Heifetz. It is interesting to note that Heifetz was a matured musician at 10 years of age. *Concerto No. 2, G minor* (Saint-Saëns), Albert de Greef and the Royal Albert Hall Orchestra; *Ay, Ay, Ay* (Perez), an impassioned love song by Fleta, the Italian tenor; *La Villanelle* (Dell'Acqua), Amelita Galli-Curci; Ballet music—*Rosamunde* (Schubert), by Kreisler; *Elégie* (Massenet), by the late Enrico Caruso, with violin obbligato by Mischa Elman.

At the conclusion the President proposed a hearty vote of thanks to the lecturer, Mr. Rink, which was carried unanimously by the large and appreciative audience. The date of the next meeting of the Society is the 2nd proximo.—T. SYDNEY ALLEN, *Hon. Press Secretary*.

**THE EAST LONDON GRAMOPHONE SOCIETY.**

The seventy-fifth monthly meeting of the above Society was held on Saturday, May 17th, at headquarters, the Langthorne Restaurant, 15, Broadway, Stratford, there being a good attendance of members and friends. The programme was provided by Mr. J. R. Robertson, who kindly selected twenty records from his large collection.

Amongst the records played, special mention must be made of *Variations on a Mozart Air*, by Galli-Curci, the famous soprano, and *Comais tu le pays*, by Geraldine Farrar, with violin obbligato by Kreisler. The Queen's Hall Light Orchestra were very prominent in *Song of the Rhine Daughters*, and it can readily be understood why the British public are again favouring the productions of that famous composer Wagner. Pablo Casals' cello solo of *The Sonata in A major* was greatly enjoyed, and it would be difficult to find a more accomplished player of this instrument. Mr. Robertson also included in his programme several American records not at present in the English catalogues.

During the novelty interval Mr. Hillyer gave a demonstration of the Ozark reinforced thorn needle, an American innovation. This produced a very thin but pure tone, eliminating surface noises, but the general opinion seemed to be that it was only suitable to be played in a small room, or as Mr. Hillyer remarked, "only to be used to play the gramophone late at night and not annoy your neighbours." Mr. Robertson used throughout the evening fibre needles and an Exhibition sound-box fitted with a Dore Aquatone diaphragm. The production from this combination was as near perfect as possible and demonstrated the fact that fibre needles give more volume in a hall than one would think listening to them in their own room. The Chairman, Mr. H. Little, B.Sc., greatly added to the enjoyment of the programme by humorously giving a lecturette on each record prior to its being played. One more new member was enrolled. A hearty vote of thanks given to Mr. J. R. Robertson brought a very interesting and entertaining evening to a close.

All information concerning the Society will be gladly given by the Hon. Sec., Langthorne Restaurant, 15, Broadway, Stratford.—(Miss) D. W. MILLS, *Recording Secretary*.

**SHEFFIELD GRAMOPHONE AND PHONOGRAPH SOCIETY.**

The freshness of the Gilbert and Sullivan operas never seems to flag—all of them are good and probably the *Pirates of Penzance* is as popular as any. It was the latter we had the pleasure of listening to on June 3rd at our meeting held as usual at Stephenson's Restaurant. Mr. E. R. Scott kindly provided his complete series of H.M.V. records of the opera in question and every one was thoroughly enjoyed by the large company present. *The policeman's lot is not a happy one* and *With cat-like tread* are really excellent. A hearty vote of thanks was afterwards proposed and seconded by Messrs. Kitching and Twible respectively. The monthly competition on the present occasion covered records of two, three, or four instruments, and Mr. Hinchcliffe was the winner with his record of Haydn's *Quartet in E flat*. His success was of considerable importance, for it made him the permanent owner of one of the two silver cups presented to the Society by our worthy President, Mr. Duncan Gilmour, junr. The achievement was by no means easy, it being necessary for Mr. Hinchcliffe to win three competitions during the current year. It is intended at the July meeting formally to present the cup, so this should prove quite an interesting little ceremony.—THOS. H. BROOKS, *Hon. Recording Secretary*. (Secretary: H. Acton, 48, Idsworth Road, Pitsmoor, Sheffield.)

**CITY OF LEEDS GRAMOPHONE AND PHONOGRAPH SOCIETY.**—The Society, at their May meeting, celebrated the close of the winter session by a form of programme which seems to be ever popular with the members, that is to say, a competition for the best set of records provided by the members themselves, the judging of which was decided by the audience on show of hands. The entry list was limited to sixteen and the competition was organised on the knock-out principle. The records of the entrants were played off in pairs, the owner of the more popular record entering the next round. The first round was for solo instrumental records, and included violin, piano, 'cello, and cornet solos. The *Magic Fire Spell*, by Hofmann, *Ronde des Lutins* and *On Wings of Song*, by Heifetz, *Weinerisch* by Kreisler and *Nocturne in E flat* by Elman were much admired. The second round was for vocal records and *Largo al Factotum*, by Stracciari, and *Carmina*, by Gluck, were amongst those which carried their owners into the next round. The semi-final, for instrumental records, was won by *Selections from Madame Butterfly* and *Orpheus in Hades*, whilst in the final for any record, Mr. S. S. Webster was successful with the beautiful record *Angel's Serenade*, by John MacCormack and Kreisler.—**GEORGE SHEPPARD.** (Headquarters: Cinema Exchange, Queen's Arcade, Leeds. Hon. Sec.: E. T. S. Atkinson, 13, Bishopsgate Street, Leeds.)

**LIVERPOOL AND DISTRICT GRAMOPHONE AND PHONOGRAPH SOCIETY.**—On Wednesday, April 30th, one of our members, Mr. J. D. Nuttall, presented a miscellaneous programme rendered on a gramophone of his own construction, and he is to be congratulated on having produced an instrument capable of satisfying even a captious critic. The instrument—a period model—did not present any very special or novel features, being built on conventional lines. The tone was very clear and pleasing and the volume ample. A well-arranged programme was submitted. Only one orchestral item was included and the production of this was adequate. Though the vocal records also were effective it was, in the opinion of the writer, from one or two instrumental records that particularly pleasing results were obtained. All, or practically all, of Mr. Squires' records are excellent, but that of Dunkler's *Humoreske*, on account of brilliant technique and appropriate interpretation, must be classed as exceptionally fine. The fact that our native instrumentalists can give a very choice and scholarly rendering of a great work is proved by the record of Beethoven's *Sonata in F major*, as played by Arthur Catterall and William Murdoch, a really great and arresting performance. Among the numerous remarkably fine records issued during the past two or three years none have been more noteworthy and satisfying than those in the instrumental or chamber music class. The many recorded sonatas, trios, quartets, etc., which have appeared, not a few in complete form, have, generally speaking, been so admirably selected, so brilliantly and sympathetically interpreted and so perfectly recorded that they must rank as productions of the highest order. A world of beautiful and noble music has been opened for the gramophonist whose desire is to make of his instrument but a means to an end; that end being a closer study and a deeper appreciation of all that is best in music. At a meeting of the Liverpool Society held at the Rushworth Hall on Wednesday, May 7th, the members were afforded a grand and unique opportunity of learning something of the growth, form, and appeal of instrumental music. On this evening, at the kind invitation of Messrs. Rushworth and Dreaper, the Society was present at a lecturette, specially provided for them and delivered by Mr. T. Pennycuik, on "The Development of Instrumental Music from the Sixteenth Century." The lecturer, in a most lucid and comprehensive way traced the development of instrumental music from its early form (an outcome of still earlier contrapuntal vocal music), through changing styles: the olden suite of dance forms, the sonata form of four movements common to the period before Haydn, and the sonata of three movements generally adopted since his day. Steeped in his subject, transparently enthusiastic regarding its importance and charm, with a most engaging manner and a fund of humour, Mr. Pennycuik proved to be an ideal lecturer. Musical illustrations relative to the lecture were provided by the Vera Hall Pianoforte Trio (pianoforte, Miss Vera Hall; violin, Miss May Lamble; 'cello, Miss Mabel Moar) who played brilliantly and with gracious insight, solos and trios by Bach, Handel, Haydn, Mozart, etc. Refreshments were provided during the interval, and members had an opportunity of inspecting a collection of rare old instruments—the virginal, spinet, clavichord, bottle organ and recorder, amongst others—and these were ably described and played by Mr. Maynard Rushworth. The meeting was undoubtedly the most interesting and successful in the Society's

history and warmest thanks are tendered to Messrs. Rushworth and Dreaper and their staff, the lecturer, and the lady instrumentalists for a wholly delightful entertainment.

#### Programme.

Ballet, *Now is the Month of Maying* (Morley). Pianoforte solo, *Fugue No. 11, Book 1* (Bach). Harpsichord solo, *Newcastle*. Suite in the olden style: (a) *Preludium*, (b) *Allemande*, (c) *Sarabande*, (d) *Minuet*, (e) *Bourree*, (f) *Gigue*. (St. George). Violin solo, *Sonata in E—Adagio, Allegro, Largo, Allegro* (Handel).—Interval.—Pianoforte solo, *Sonatina on English Tunes* (Austin). Pianoforte trio, No. 9, *Allegro, Andante Cantabile, Finale* (Haydn). Pianoforte trio, Op 49 in D minor—*Molto allegro ed agitato, Andante con moto tranquillo, Scherzo—leggiero e vivace, Finale—allegro assai appassionata* (Mendelssohn).

J. W. HARWOOD, Recording Secretary.

**MANCHESTER GRAMOPHONE SOCIETY.**—A large attendance in the Onward Hall, Manchester, on Monday, May 12th, greeted Miss G. Elsworth, of Lymm, the solitary lady member who ventures the ordeal of demonstration. The chair was taken by Mr. Rastall, who, after extended absence due to indisposition, made the effort out of compliment to the lecturer, and who received a warm welcome.

The subject, *Rigoletto*, was descriptively prepared and attractively delivered, fully revealing the dramatic subtleties of the *Jest* with its pathetic finale, and prefaced by the story of Verdi's life, proved singularly impressive. All the principal "Airs" were rendered by celebrities—Caruso, Battistini, Galli-Curci, Tetrizzini, Amato, Schipa, Homer, and De Luca—with that gripping and wonderful artistry which makes one ever grateful for the permanent opportunity of reviving those glorious vocal tones and interpretations through the gramophone, otherwise impossible to the financial means of the average Britisher, even were the artists available.

Passing to the second half of the programme the lecturer endeavoured to create profitable discussion by inviting free criticism upon a few specially selected records from her collection, but fair judgment was impossible as the sound-box, H.M.V. Exhibition, had been adjusted for fibre, and steel needles were used, affecting thereby the clarity and definition, but even in these matters the listeners' sense of appreciation or otherwise differ so widely that it is often an aggravation to no definite end, and as we are all seeking natural production from mechanical means, perfection will always be elusive. In conclusion, Miss Elsworth is to be admired for her enterprise which conveyed great pleasure and received enthusiastic recognition at the close. Whit-week intervening, the next meeting is fixed for July 14th.—STANLEY E. HARPER, Recording Secretary.

## BOOK REVIEW.

**A Chart Book of English Literature, History and Music, from 1300-1900.** CYRIL WINN. Published by the Gramophone Co., Ltd. Price 1s. net.

The Gramophone Company has contributed in no small measure to the advancement of the cause of primary education in music. Sir Walford Davies' little book on melody and the records illustrating it, and Mr. Percy Scholes' "Learning to Listen" are alike admirable. The present brochure is a schematic history for schools of certain sides, especially the musical side, of English culture, to be illustrated by gramophone records. The idea has been well carried out, and the little book should prove itself useful. It is, however, in the very usefulness of books of this kind that their danger lies. The temptation to use them for cramming purposes is almost irresistible, and so they become responsible for much "knowledge that is no knowledge." The cure is that the teacher should direct the student's attention much more to memorising the music than to the mere facts connected with it.

The last part of the book is devoted to modern music and is illustrated principally by Elgar records. For my part, I deplore the inclusion of modern music in a school curriculum. The object of education in art should be to form taste, and taste is to be formed only by the assimilation of the acknowledged masterpieces of the past. Once a student is thoroughly familiar with the works of the great masters, he will be in a position to make up his own mind about his contemporaries. To teach a young student Elgar as a school subject is to encourage him to rely on his present emotions rather than to form his taste. Taste is a thing proper to human beings and is a rational object of a humanistic education. Our emotions we share with the brutes. What evidence there is of an exquisite sensibility to the moving power of musical sounds in the lamentable howling of certain gifted dogs!

J. C.

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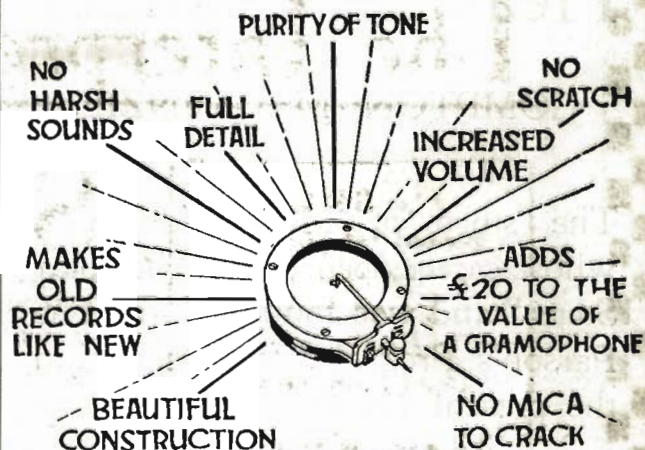
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## JEFFRIES' RIALTO DANCE ORCHESTRA.

- |      |                                     |          |
|------|-------------------------------------|----------|
| 4012 | { Horsey, keep your tail up .. .. . | Fox-Trot |
|      | { DIPLOMAT NOVELTY ORCHESTRA        |          |
|      | { Maybe (she'll write me, she'll    |          |
|      | { phone me) .. .. .                 | Fox-Trot |

## JACK CHARMAN.

- |      |                                |               |
|------|--------------------------------|---------------|
| 4015 | { A Smile will go a long, long |               |
|      | { way .. .. .                  | Fox-Trot Song |
|      | { She doesn't like the Ivy now |               |
|      | { .. .. .                      | One-Step Song |

## DIPLOMAT NOVELTY ORCHESTRA.

- |      |                               |          |
|------|-------------------------------|----------|
| 4014 | { Riviera Rose .. .. .        | Waltz    |
|      | { Why should I weep about one |          |
|      | { Sweetie ? .. .. .           | Fox-Trot |

## GERALD ADAMS.

- |      |                                |        |
|------|--------------------------------|--------|
| 4013 | { Pal of my Dreams .. .. .     | Song   |
|      | { It seems but yesterday (with |        |
|      | { Celeste) .. .. .             | Ballad |

## STANLEY KIRKBY.

- |      |                                    |               |
|------|------------------------------------|---------------|
| 4016 | { Who's dancing with you ? .. .. . | Waltz Song    |
|      | { You've got that Irish way wid    |               |
|      | { ye .. .. .                       | Chorus Song   |
| 4017 | { They were singing an old-        |               |
|      | { fashioned Song .. .. .           | Song          |
|      | { They love it .. .. .             | Fox-Trot Song |

## TOM BARRATT.

- |      |                               |               |
|------|-------------------------------|---------------|
| 4019 | { Honolulu Blues .. .. .      | Fox-Trot Song |
|      | { Why should I weep about one |               |
|      | { Sweetie ? .. .. .           |               |

## ERNEST RUTTERFORD.

- |      |                                     |            |
|------|-------------------------------------|------------|
| 4020 | { O Star of Eve—                    |            |
|      | { "Tannhauser" (Wagner) .. .. .     | Concertina |
|      | { Spring Song (Mendelssohn) .. .. . |            |

## REGENT ORCHESTRA.

- |      |                          |          |
|------|--------------------------|----------|
| 4018 | { I love me .. .. .      | Fox-Trot |
|      | { Honolulu Blues .. .. . | Fox-Trot |

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